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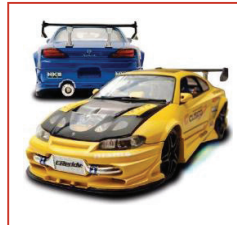
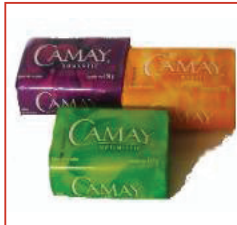
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Hera Ratna Bramhacharya
Nepal



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*This model of Kasthamandap was prepared by well known artist **Mr. Hera Ratna Bramhacharya (40)** from Bungamati, Laitpur. He has been working woodcraft since childhood as his father and grandfather.*

शिकागा नवा इ CHICAGO NEWA

Newa American Dabu

Nepal Sambat 1136/2015 AD

नेवा: अमेरिकन दबु



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**Publication of Newa American Dabu
Chicago, Illinois, USA**

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Editor's Note

This is the fifth year of our publication *Chicago Newa*, the flagship magazine of Newa American Dabu (NAD) – a non-profit charitable, educational, social, cultural organization of Newa people in Chicago and their colleagues in the United States America and overseas.

Chicago Newa expresses its sincere sympathy and condolences to the victims of the horrendous 7.8 magnitude earthquake in Western and Central Nepal on April 25, 2015 Saturday at 11:54 am. The earthquake and its aftershocks have turned one of the world's most picturesque districts into a panorama of desolation, killing and injuring thousands. Our thoughts and prayers are with the Nepalese people as they mourn the victims and conduct a search and rescue effort of the survivors. This issue is dedicated to the people who lost their lives and battered by the 2015 Earthquake in Nepal.

As always, this year also we have received awe-inspiring responses from Nepal Bhasa and English writers. However, I have to apology for not being able to include all the articles submitted to this issue.

I would like to thank the advertisement and collection committee for a superlative responsibility for overwhelming fund collection. Without their support it will not be possible to publish *Chicago Newa*.

I would particularly like to thank Honorable Governor Bruce Rauner, Honorable Ambassador Dr. Arjun Kumar Karki, Honorable Secretary of State Jessie White, Honorable Mayor of Chicago, Rahm Emanuel, Honorable Consul General Marvin Brustin, Honorable Consul General Aswin Kumar Shrestha and President of Newah Organization of America Mr. Ram Lal Shrestha for their heart-warming messages and support to the Newa American Dabu community. I am also grateful to Professor Nirmal Man Tuladhar for his valuable suggestion and advice. Special thanks also go to Mr. Suraj Maharjan for his persistent efforts for designing this magazine, and I would like to acknowledge to the Executive Committee of NAD for contributing \$ 100.00 each for the greetings on the back cover of *Chicago Newa*.

Last but not the least; I extend my gratitude to Newa American Dabu Executive Committee and the contributors in their various kinds for *Chicago Newa*, Volume V.

Any feedback on *Chicago Newa* would be highly appreciated.



OFFICE OF THE GOVERNOR

207 STATE HOUSE
SPRINGFIELD, ILLINOIS 62706



BRUCE RAUNER

Greetings!

As Governor of the State of Illinois, I am delighted to congratulate Newa American Dabu on the publication of the fifth issue of Chicago Newa.

Newa American Dabu does an excellent job with preserving and promoting Newa cultural heritage. Undoubtedly, this newsletter furthers the Newa values and extends the warm greetings of Newa American Dabu. The richness in cultural diversity is one thing amongst many that makes Illinois the great place that it is.

Again, congratulations. On behalf of the people of the Land of Lincoln, I offer my best wishes for much continued success for Newa American Dabu and Chicago Newa.

Sincerely,

A handwritten signature in black ink that reads "Bruce Rauner".

Bruce Rauner
Governor, State of Illinois



EMBASSY OF NEPAL

2131 LEROY PLACE N.W.
WASHINGTON, D.C. 20008

DR. ARJUN KUMAR KARKI

Message

September 18, 2015

I am happy to learn that the Newa American Dabu (NAD) is bringing out the "Chicago Newa Newsletter", fifth in its series. On this occasion, I would like to express my hearty congratulations to NAD and the Nepalese communities in Chicago.

It is a matter of satisfaction that the NAD has been engaging in promoting and preserving the Nepali culture and heritage ever since its establishment. I believe that the Nepalese community is largely benefited by the various social, cultural and educational activities organized by the NAD in Chicago and hope that it will continue to do such activities for the welfare of Nepalese community in the days to come.

I am confident that the Newsletter will provide insights of the Newari culture and reading material for the people interested to learn the unique cultural heritages of Nepal.

I wish all success of NAD.

Dr. Arjun Kumar Karki
AmbassadorPHONE: (202) 667-4550, FAX: (202) 667-5534 E-MAIL: info@nepalembassyusa.org



OFFICE OF THE SECRETARY OF STATE

JESSE WHITE • Secretary of State

November 21, 2015

Newa American Dabu
2541 West Jerome Street, Unit A
Chicago, Illinois 60645



JESSE WHITE

Greetings:

As Secretary of State, it gives me great pleasure to congratulate Newa American Dabu on the publication of the fifth edition of Chicago Newa, your flagship newsletter.

I commend Newa American Dabu for your work in promoting and preserving Newa culture and traditions. Your newsletter plays a significant role in that effort with its distribution to households and businesses throughout the Chicagoland area.

On behalf of the people of Illinois, I congratulate you on your continued success.

Sincerely,

A handwritten signature in black ink that reads "Jesse White".

JESSE WHITE
Secretary of State



OFFICE OF THE MAYOR
CITY OF CHICAGO



RAHM EMANUEL

November 21, 2015

Dear Friends:

As Mayor and on behalf of the City of Chicago, it is my pleasure to extend my warmest congratulations to all involved in the Newa American Dabu organization as they celebrate the New Year.

Newa American Dabu is a non-profit organization dedicated to charitable, educational, and social causes around Chicagoland and abroad. Made up of those who celebrate a Newa background, Newa American Dabu promotes and preserves Newa culture and heritage for all to explore and enjoy. Newa American Dabu continues a longstanding tradition in Chicago.

This year, Chicago Newa, the flagship letter of Newa American Dabu, will join in the celebration of New Year Nepal Sambat 1136. With the publishing of their national newsletter to commemorate this year's special activities and great achievements, Newa American Dabu celebrates the past, present and future. I commend Newa American Dabu for their committed service to the greater community.

Please accept my congratulations as you celebrate this important milestone. Best wishes for much continued success.

Sincerely,

A handwritten signature in blue ink that reads "Rahm Emanuel".

Mayor



Honorary Consul General of Nepal

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10 N. Dearborn St. • Seventh Floor
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United States of America
Phone: (312) 263-1250
Fax: (312) 263-3480
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MARVIN A. BRUSTIN

August 31, 2015

Congratulations to Newa American Dabu. We wish you success and continued success in your goals of preservation and publication of the Newari culture and traditions and their world famous skills and talents.

We are honored at my office to issue and sign tourist visas to Nepal upon presentation of the proper information and documentation.

Very truly yours,

MARVIN A. BRUSTIN
Honorary Consul General of Nepal



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ASWIN KUMAR SHRESTHA

Ljubljana, 05 October 2015

Dear Friends,

I have pleasure and privilege to express my sincere congratulations to Newa American Dabu for issuing its 5th edition of Newsletter. Please accept my high appreciations in establishing Newa American Dabu, to bring together the Newa community of rich culture and fostering its Newa language, despite of being so far from the Motherland Nepal.

I am very happy to learn that Newa American Dabu has issued already 4th Chicago Newa Newsletter, which certainly plays vital role to promote the Culture, Cultural heritages of Newars, as well as the different activities, organized by the Newa Community of Chicago. Such publications will benefit not only the Newa Community living in Chicago, but also wide public of the World. Thank you all for your great performance to sustain the Newa Culture, heritages and Newa language (Nepal Bhasa).

Aswin Kumar Shrestha, MSc. MBA
Honorary Consul General of Nepal in Slovenia



नवाः मयनरु डयन मय मयनरु

NEWAH ORGANIZATION OF AMERICA

Public Charitable Organization, a 501 c3 Tax-exempt, Nonprofit

October 2, 2015

Mr. Shrawan Shrestha
President
Newa American Dabu,
2541 W. Jerome Street, Unit A,
Chicago, IL 60645, USA



RAM LAL SHRESTHA

Hane Bahamha Bhaju Mr. Shrawan Ju:

Jwojolapa! Nhu Dan 1136 yaa Lasataye Bhintuna!

As a President of Newah Organization of America (NOA), I am very pleased to extend a congratulation to Newa American Dabu (NAD) on the publication of fifth issue of Chicago Newa magazine. I am sure this newsletter will be a Facebook of the Newah activities, events and achievements of the NAD. I would also like to wish a Happy Nepali New Year Nepal Sambat 1136 to Chicago Nepalese communities.

We would like to express our sincere appreciation to the present and past executive members who is working tirelessly to preserve and promote of Newah culture, heritage, traditions and Nepal Bhasa since its inception by organizing various events at the Chicago area.

We are very proud and would like to congratulate you and your Executive Committee on all of your accomplishments and wishes to be able to serve better to Nepalese communities in the days to come.

Sincerely,

R. Shrestha

Ram Lal Shrestha, P.E.
President, NOA

Executive Committee of NEWA AMERICAN DABU



Shrawan Kumar Shrestha
President



Sarbagya Dhar Tuladhar
Vice-president



Kiran Byanjankar
Vice-president



Bibek Shrestha
Secretary



Uday Maharjan
Treasurer

Executive Committee of NEWA AMERICAN DABU



Radha Krishna Shrestha
Member



Rami Pradhan
Member



Shradha Kamal Tamrakar
Member



Dal Bahadur Shrestha
Member



Dinesh Pradhan
Member

Presidents's Message

2015 saw a terrible tragedy befall our beloved motherland, Nepal. It was one of the worst natural disasters in the history of the country. The 7.8 magnitude earthquake on April 25 and the ensuing aftershocks took more than 8000 lives, injured in excess of 20,000, and destroyed numerous structures. Our hearts go out to those who were directly affected by this tragedy. The effect of the earthquake will last for some time but the resolve of our people will surely overcome. We are after all Nepali -- strong-willed and dedicated.

As we mourned the loss of life and prayed for the injured and missing, we were captivated by the news of the outpouring of support in the relief effort, from our countrymen living in and outside of Nepal. With the invaluable support from its members, Newa American Dabu (NAD) in collaboration with other Chicago area organizations was able to join in on this effort. We participated in the Candle Light Vigil held in Downtown, Chicago and also helped raise \$1000.00 in donations. The donation was sent to Nepal Mandal, Kathmandu for the Earthquake Relief. The Vigil was well-attended and showed our solidarity as one people of Nepal. It was a successful event; one of many NAD participated in 2015. We continued to enjoy successes throughout the year in events and activities we organized and participated in. I outline them in the paragraphs below.

Once again collaborating with other Chicago area organizations, NAD actively participated in the Chicago Blood Drive. Blood donation is a vital process relied on by the American Red Cross Society to afford a lifeline to people during their time of need. Not only is it helpful for people in need but also contributes to the health of the donor. We thank all who were present and donated blood.

As in previous years, the 5th Annual *Nhu Dan* (New Year Nepal Sambat-1135) celebration was a well-attended fare by festive community members. The festivities included Newa culinary creations, music and children's games to name a few. The event helped promote our rich and vibrant culture to our guests and children, who would have otherwise not been able to be exposed to it in this type of setting. We will continue to incorporate improvements from the feedback we have received from the attendees.

We are proud to announce the publishing of Nepal Bhasa Novel "Sankalpa" this year. It was written by the first Nepal Bhasa female writer Shashikala Manandhar. The novel has already received rave reviews and has been awarded a prize of NC 50,000.00 by Prem Mohan Sirapa Guthi. We would like to thank Ms. Manandhar for affording us the opportunity to publish the novel. It is a true treasure for Nepal Bhasa literature.

Once again the annual picnic was successfully held on August 12, 2015. The authentic Newa cuisine prepared by several of the NAD members was a work of art. A taste bud tantalizing variety of Newa dishes were served. We would not have been able to enjoy such a great spread without the likes of Dinesh Pradhan, Kiran Byanjankar, and Radha Krishna. Shrestha, and others. I would like to extend my debt of gratitude to the aforementioned for your dedication and hard work.

Despite our limited financial ability, we have started to provide full scholarship for a year to two Newa students from Jagat Sundar Bonekuthi, Kathmandu.

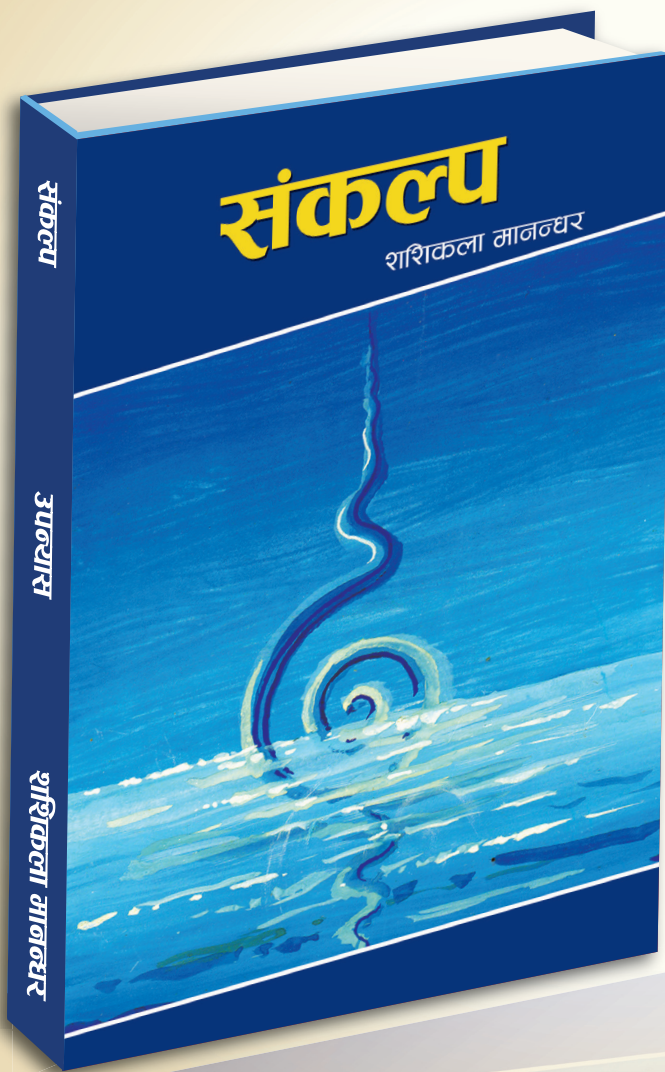
It is a platform which has allowed us to keep the Newa Culture, Nepal Bhasa, and Newa Legacy in our forefront and has helped impart it to the younger generation.

I would like to welcome all our Nepalese community to join us in our noble mission of Newa American Dabu. Happy New Year 1136.

Shrawan Kumar Shrestha
President
Newa American Dabu

नेवा: अमेरिकन दबूया न्हापांगु सफू पिथना

प्रेम मोहन सिरपा: (१९३५) लं छायेप्यूगु



नेपाल भाषाया न्हापांम्ह

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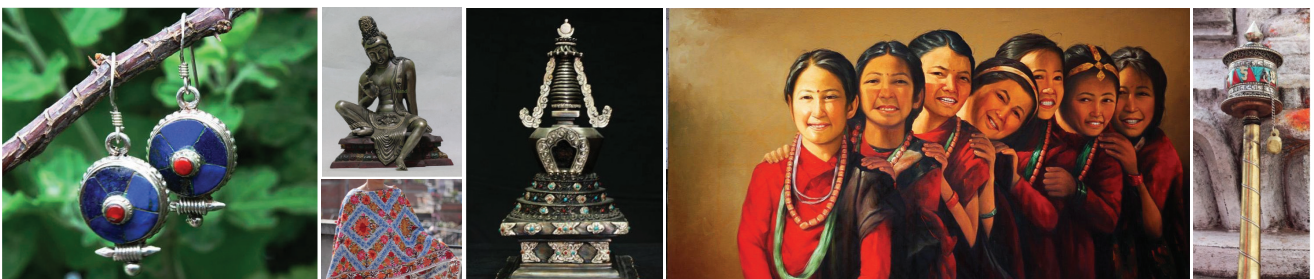


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तःभुखाचया हसना स्वनिगःयात न्हूगु यायेनु

डा. सुवन् वज्राचार्य
जापान

क्रीगु बुद्धि, सहलह व मंकाः कुतः याये फत धाःसा, क्रीगु देश न्हापासिबें आरामदायी, भुखाचं मथीगु शक्तिशालि छै, भवन नापं सहर दयेकैज्यू । थुकी क्रीगु थाय् बाय्सा साइज लना स्वयेबले “मंकाछै” या संकल्पं क्रीत यक्व ज्या वयेफु ।

पुलावंगु दँया बछला (बैसाख) य् ब्वःगु तःभुखाचं स्यंकूगु भीगु छै, देगः, बहा, बही व व तःभुखाचं ज्यान काःगु दल्लदलला नेपामितय्गु मूवंगु ज्यान, उकिंयानाः उसाँय मदेका च्वने माःगु, देसय् सरकार दुसां “मसनीगु ल्हाः” थें नेपामितय् त ज्या मवःगु सरकार, राहतया लागी विदेसं खर्ब खर्ब डलरया ग्वाहालि वःसां पीडिततय्गु ल्हाती जाकि १ किलो व चाउचाउ २ पुरि हे काये खपि दुला मदुला धैगु खँ न्येनेबले तःभुखाचंला नेवाःमितय् तःधंगु महाबिनासहे यानाब्यूगु खनेदु । अयनं थ्व देया सुपुत्र बुद्धयागु “उप्पाद वय धम्मिनो” धैगु उपदेस लुमंकेगुसा, गथे उत्पादन (जन्म जूगु) छुं बस्तु दुसा स्येनावनीगु उकीया स्वभाव खः” अथेहे भीगु देसय् उत्पादन जूगु छै, देगः, बहाः, बही व मनूत छथःया नास जुया वन । थ्व सत्ययात थुइकाः मदया वपिं यःपि परिवारयात सुखावती भुवनय् बास लायेमा धकाः मनंतुसँ, स्यंगु भवनयात हानं थनेगु कुतः भीसँ यायेमाःगु दु, यायेनं फु । भीके उलि शक्ति तनावंगु मदुनि । अयनं न्हापाथें दुनावंगु भवनयात न्हापाथें हे दयेकेगु लाकि, २१ सदीयात ल्वयेक ताःआयू दनाच्वनीगु जक मखुसे मनूतेत न्हापासिबे आरामदायी कथं च्वनेजीक छै दनेगु लाकि धकाः बाँलाक बिचाःयायेगु आवश्यकता दु । थ्व खँय् निम्ह स्वम्ह इन्जिनियरतय्गु छ्याताकथं मंका छै दयेकाः च्वनेगु निर्णय याःगु न्येनेदयाः लसता वयेका च्वना । थ्व ज्या तसकंहे बाँलागु ज्या जुयेफु । नापं, छगू त्वाःयापिसं मेगु त्वाःनापनं सहलह दयेकाः समन्वय यांनाः भीगु पुलांगु सहर स्वनिगः छगुलिहे भीगु जक मखुसे भी मचाखाचातय् याउँक च्वने

जीक दयेके फत धाःसा लुँई नस्वाः तनेगु जुइ ।

जापानया दसू

जि च्वना च्वनागु जापानय् भुखाचं याःगु नोक्सान व जापानया मनूतसँ हानं पुनपलिस्थायागु उमिगु सहरया दसू भीसँनं लाना कायेफुसा भीगु देसनं हानं पुनपलिस्था यायेज्यू थें ताः । जापान धैगु देसय् भुखाय् मब्वगु न्हिहे मदु धाःसां ज्यू । अयनं सेल्लाक दयेका तःगु उमिगु छै, भवन दूगु सहर ध्वस्त यानाब्यूगु निगु तःजिगु भुखाचया इतिहास जिं थःम्ह अनुभव यानागु दु । छगू, सन् १९९५ जनवरी १७ कुन्हु सुथ न्हापां ब्वःगु भुखाचं ६४३४ म्हेसिगु ज्यान कयाबिल । कयानाडा देसया बराबर जूगु कोबे सहरया अर्थ शक्ति ध्वस्त याना बिल । अयनं मेहनतदुपि जापानया मनूतसँ न्यादँ लिपा थःगु सहर हानं पुनः निर्माण याःगु जक मखुसे, न्हापासिबें सुविधां जाःगु बासस्थानया सहरकथं हिलाः केनाबिल । उलिजक मखु सन् २०११ मार्च ११ कुन्हु फुकुशिमा धैगु सहर व उकिया छचाखेरं ब्वःगु भुखाचं १५,८९१ म्हेसिगु ज्यान कयाबिल । फुकुशिमाया न्यूक्लियर प्लान्टयात ध्वस्त जक याःगु मखुसे उकिं पिहां वःगु न्यूक्लियरं यानाः लखँ मनूतसँ थःगु छँबुं तोतेमाल । उलिजक मखु, २०० किलो मिटरं ताःपागु तोक्यो सहरं च्वपिं मचाखाचातेतहे ल्वगि याना बिल । थ्वहे उपद्रव यानाः उबले निदँ दुम्ह बाबुयात बचे यायेत जिमिसं तोक्यो सहर यात तोता वयागु जुल । अयनं थौ फुकुशिमा इलाका नापं लिकलागु सहरत पुनपलिस्थाया ज्या न्ह्याका च्वंगु दु ।

थुज्वःगु उपद्रव, नोकसानत लिसे भीगु नेपालदेसय् ब्वःगु भुखाच तःधंगु मखु । अयनं शक्तिहीनगु अर्थतन्त्रया भीगु नेपाल देसयात जापान लिसे दाना स्वयेगु उलि पायेछि जुइ मखु । अयनं मनूया शक्ति, इच्छाया, आकांक्षा लना स्वयेबले, भी नेवाःत (नेपाःमित) सुनापं क्वय् लागु जिं मखना । उकाँ, कुतःयात धाःसा भुखाचं स्यंकूगु भीगु देस भीसँ हानं थनेफु, हानं दनेफु, पुनपलिस्था यायेफु । उलिजक मखु, भीगु बुद्धि, सहलह व मंका कुतः यायेफत धाःसा, भीगु देश न्हापासिबें आरामदायी, भुखाचं मथीगु शक्तिशालि छँ, भवन नापं सहर दयेकेज्यू । थुकी भीगु थाय् बाय्सा साइज लना स्वयेबले “मंकाछँ” या संकल्पं भीत यक्व ज्या वयेफु ।

मंकाछँया संकल्प

मंकाछँया संकल्प धैगु न्हूगु बिचाः मखु । भी पूर्वजपिसं बिचाःयानाः दयेकाः ल्यंका थकूगु वास्तुकला खः । अयनं भी माँअबु सिनावना मंकाकथं दयेकातःगु छँयात केक् तायेथँ तानाः धस्वाका तल । अले दुनेमागु छँ दुनावन । अयनं थ्व हे संकल्पयात भचा पाकाः न्हूकथं अपार्टमेन्ट अन्क्लेव् (Apartment Enclave) दयेके फत धाःसा, भीगु स्यंगु छँ, देगः बहाः बहीयात न्हूकथं पुनर्जन्म बियेफु । व जक मखु भी सकसितँ न्हूगु छँया न्हूगु आत्मसन्तोष इना कायेफु ।

अपार्टमेन्ट अन्क्लेव्

अपार्टमेन्ट अन्क्लेव् धैगु दसूकथं कनेगुसा व बहाः, बहीया स्वरूप खः । थौं कन्हे थाय् थासय् बहाः बही मधाःसां अपार्टमेन्ट क्याम्प दयेका च्वनीगु ब्यबस्था यक्व दये धुंकल । थुकीयात भतीचा एड्वान्स् यायेफत धाःसा

भीगु पुलांगु तजिलजिकथं दयेकातःगु छँयातहे न्हूकथं दयेके ज्यू । छगु दसूकथं, यँया हनुमान ध्वाका लिक्क लाःगु मखन वा मखँबहा, मखँ बहीयात दथुइलाक तया बिचाः यायेगुसा, व बहाः बहीया लागायात पेखेरं चकंकेज्यू । म्होजूसा आःया लागा सिबे दोब्बर जक जूसां तःधं यायेज्यू । थथे तःधं यायेबले वनीगु जग्गाया पलेसा अपार्टमेन्ट दयेकाः इना बियेज्यू । मखँबहायातनं वहे संकल्प कथं तःधं यायेज्यू । वंगलंनिसे यतखा तक्क वनीगु लँ तब्बाला याना मरु वनेगु लँ तबाला यायेज्यू । अथे यायेबले वनीगु जग्गाया पलेसा अपार्टमेन्ट बियेज्यू । थ्व लागाया दथुइ, व्यापार यायेगु थाय् दकले क्वय् वा मखँया सूपरमार्केटथँ तल्ला पतिकँ पसः तयेगु । अयनं व्यापार भवन व च्वनेगु भवन अलग्ग यायेगु जक मखुसे लागाहे व्यापार व च्वनेगु अलग्ग याये फयेकेज्यू । थथे अलग्ग जुल धाःसा व्यापारं वैगु अनावस्यक लिक्ककथं भीगु भास, तजिलजियात जुइगु हानि मदेकेफु । च्वनेगु थाय्यात सुरक्षित यायेफु ।

लः, मत व ग्यास

मनूतय्त थःगु जीवन याउँक हनेत मदेक मगागु थीथी बस्तुतय् दथुइ, लः, मत व ग्यास मदेक मगाये धुंकल । थ्व सुबिधानं थीथी लागाय् अलग्गहे प्रबन्ध यायेज्यू । थुकीयात माःगु, ज्ञान, सहलह भीगु लागापतिकं दयेके फत धाःसा, लः अड्डा, मत अड्डा वा ग्यास पसलय् वना कारे धकाः बिन्ति याः वने मालीमखु । थुकीया मेगु अर्थ खः थःगु छँ थःपिसं दनेथँ, थःगु त्वाः, लागा थःगु सहर थःपिसं हे दनेमाल, दनेफु धैगु हसना खः । थथे त्वालंत्वाः भीसँ दयेके फत धाःसा स्यंगु भीगु स्वनिगःयात न्हूगु यायेफु । थ्वहे हसना मखुला तःभुखाचं भीत थुगुसी ब्यूगु?

डा. सुवन् वज्राचार्य नेपाल अध्ययन मण्डल जापान (www.nepal-lipi.com) या नायः स्वः । नै.सं. १९०४ न्हूदँ (सन् १९८४.१०.२५) कुन्हु न्ह्याकूगु लैरिवा श्रीलंकाया नेपालभास ज्याभवः निसँ, “मिडियाय् नेपालभास छ्येलैगु” व “नेपालभास नेपाललिपिं छ्येलैगु” अभियानय् संलग्न जुसै वंगु दैय् “नेपाल सरकारया भास नीति व नेपालभास छ्येलामि” या बारे याःगु अध्ययनयात जापानया ट्सुकुबा हलिं ब्वनैकुथिं (University of Tsukuba, Japan) “अन्तर्राष्ट्रीय लोकनीतिया बिद्याबारिधि” (Ph.D. in International Public Policy) उपाधि लःल्हागु दु ।

‘नेवाः छँ’ ध्वारर दुन !

व छँया अंगल्य गन नं नेवाः छँ धयाः च्यातःगु मद्दु, अले न त व छँ थुवाःनं छँया ब्लक नम्बरया प्लेट्य वा प्लेटया नापं ‘नेवाः छँ’ धकाः हे च्यातःगु दु । यद्यपि व छँ पिने स्वयेबल्य परम्परागत ‘नेवाः छँ’ थँ खनेदु । खः व छँय कलात्मक भ् यः मद्दु । व छँय सिंया धलिं मद्दु । ढलान यानातःगु दु । तर नं व छँया आकारप्रकार स्वयेबल्य परम्परागत ‘नेवाः छँ’ थँ च्वं । व छँया जाः प्यतँ जाः जक खः, छेली, मातं, च्वत, बैगः । छँया ल्यूने चुक दु । तर चुक ल्यूनेया छँ तखा, तजा, । अर्थात् गुलिं छँ, खुतःजा, गुलिं न्हयतजाः । व छँया जवय्, खवय् च्वंगु छँ नं तजाः । उकिं चुकय् निभाः द्यः दुहां मवः । खालीगु चुकय् हे निभाः द्यः दुहां मवःगु थासय् छँय जः दुहां वइगु ला खँ हे मन्त । उकिं व छँय गुबलें नं जः दुहां मवः । न्हिनय् हे मतः च्याके माः । सायद निभाः जः मवःगु छँयात ‘नेवाः छँ’ धाये मत्वये फु । तर नं जिमिसं व छँयात ‘नेवाः छँ’ धया च्वना । अथेहे जिमिसं गुबलें गुबलें व छँयात ‘ख्यूँ छँ’ नं धायेगु याना । नेवाः छँयात ख्यूँ छँ खँग्वः सखे मिले मजुइफु । मत्वःगु खँग्वः छ्यलेबल्य जिमित म्हाइपुसे च्वं । तर नं छकः निकः जिमिसं थ्व खँग्वः छ्यलेगु याना । अप्वः यानाः छँ थुवाः खनाः तँ वइबल्य वा जिपि ख्याः याये बल्य थ्व ‘ख्यूँ छँ’ खँग्वः छ्यलेगु खः ।

छँ थुवाः नेवाः खः । छँ थुवाःया प्यम्ह परिवार दु । कलाः भातः, काय्-म्हाय् । छँ थुवाःया उमेर अथेहे न्यय्दँ ति दत जुइ । छँ थुवाःया नां खः, भाई काजी । कलाः अथेहे पीन्यादँ ति दुम्ह जुइ । वया नां ख पुनमाया । म्हाय् नीदँ ति दुम्ह जुइ, वया नां खः मिजला । अले काय् अथेहे नीस्वदँ, नीप्यदँ ति दत जुइ । वया नां खः रामकाजी ।

प्यतजाःया थ्व छँय मुक्कं च्वनेगु कोथा न्हय्कू दु । बैगः इमिसं नये, त्वने, मुने अर्थात् थौकन्हय्या भासं धायेगु खःसा लिभिङ्ग रूम व किचनया लागि छयेला दु । च्वतय स्वकू कोथा छँ थुवाः नं हे छयेलाच्वंगु दु । अले मातं व छेली बालं बियातःगु दु । छँया सतक मोहडाया पसः कवः इमिसं छम्ह तराइमूलया व्यापारीयात बालं बियातःगु दु । छेलिया छकू तकु कोथा छगू परिवारयात बालं बियातःगु दु । अले मातंया स्वकू कोथा मध्यय् न्हयनेया निकू कोथा जिमिसं कयातयागु दु । अर्थात् जिपि प्यम्ह पासापि च्वनाच्वनागु दु । जिमिगु लागि जिपि पासापि खःसां, छँ थुवाःया नितिं धाःसा जिपि छम्ह हे परिवारया सन्तानत खः । जिपि दाजु-किजा, सुषमा अनन्तया कलाः खः, जिमि

नेवाः छँ



हरिकृष्ण डंगोल
नेपाः

स्वयत् ला, जिपि अप्वः धैथें गामय् थःगु छँ हे मवना । मौहनी नखःया बिदा जुलकि जिपि अप्वः यानाः बुढानिलकण्ठया धर्मश्रृङ्ग बिप्पस्यना च्वं वनैगु ।

तताजु । अर्थात् जिपि बिजय, मुकेश, अनन्त व सुषमा । जिपि मध्ये जि बिजय व मुकेशया इहिपाः मजुनि । अनन्त व सुषमा कलाः-भात जुइधुकूपि खः । बास्तवय् जिपि छगू हे कलेजया बिद्यार्थीत खः । छगू हे गाँया मखुसां छगू हे जिल्लायापि खः । अले ल्यूनेया छकू कोथा मेम्हेस्यां कयातःगु दु ।

थ्व छँय जिपि निदँ न्हयः च्वंवइगु खः । उबले जिपि विद्यार्थीतिनि । अनन्त व सुषमाया नं इहिपाः मजुनि । इमि दथुइ यःत्यः जूगु धाःसा तःदँ दयेधुंकल । तर इमि इहिपाः धाःसा मजुनि ।

विद्यार्थी इलय् यक्व समस्यात वयाच्वनि । जिमि नं यक्व समस्या दु । यक्व समस्यात वयाच्वन । लय् लय् छँ नं छवया हइगु धेबां ब्वना च्वनापि जिपि, लय्या अन्त्यय् अन्त्यय् थ्येन कि छु नये, छु त्वनेया समस्या जुया वइगु । सुयां ज्या दुगु मखु । केबल ब्वनेगु, ब्वनेगु । गुबलें कलेजया जाँच धाल, गुबलें लोकसेवाया जाँच धाल । ज्याया लागि सच्छिथाय् निवेदन बी धुन जिमिसं । तर ज्या धाःसा लुइके फूगु मखु । जिमिगु मुख्य

इच्छा लोक सेवा पास याना: सरकारी जागीर नयेगु । चाहे नासु जुइमा:, चाहे खरिदार । हानं बालंया समस्या उलि हे । बिद्यार्थी धालकि बालं काये थाकुइगु छथाय् दु, मेखे बालं च्वने धुंका: नं थीथी समस्यात वयाच्चनीगु । दुहां वयेगु ई दइगु मखु, नयेगु ई दईगु मखु । इलय् बालंया धेबा पुले मफइगु । अले छँ थुवा:या घुर्की व तँ स्वये मालीगु । इलय् धेबा मबिल कि छँ त्वता वनेत कर याइगु । आदि आदि समस्यां याना: छन्हू जिपि पासापि मुना: जिं सहलह ब्याका - "पासापि थथे च्वना:ला मजिल । भी न ज्या दु, न नये त्वनेया ठेगान दु । न च्वने हे याउंक दु ।"

"अले छु यायेगु लय् ?"

"भी सकलें बरु छथाय् हे च्वने माल थें च्व ।" उबले जिपि छखा छँय् हे च्वनच्वनापि मखु । जि व अनन्त छथाय्, मुकेश छथाय् अले सुषमा छथाय् ।

"छु छखा छँ हे कया: च्वनेगु धइगु ला ?"

"गनं छखा छँ ? छखा छँ कया: च्वनेगु भिके हयाउ दु ला ?"

"अले छु धइगु ले ?"

"छखा छँय् निकू कोथा कया: नापं च्वने माल धइगु का: ।"

"छु भीपि स्वम्ह (जि, मुकेश, अनन्त) छकू कोथाय्, अले सुषमा छकू कोथाय् घइगु ला ।" अनन्तं धाल ।

"स्व: अनन्त, छ व सुषमाया य:त्य: जूगु त:दँ हे दयेधुंकल । छिपि निम्हेस्यां इहिपा याइगु नं पक्का पक्की धैथें हे जुइ धुंकल धा:सा ...।"

"छु धाये त्येनागु ... ।" सुषमां तँ ज्याना: न्येन ।

सुषमाया तँयात ध्यान मबिसे जिं ख्या यायेथें, नी यायेथें जुइक धया:, - "कि छिमि इहिपा याये माल । कि इहिपा मजूसां लिभिग टुगेडर च्वने माल ।"

थ्व पालय् सुषमां छुं मधा: । वं मेथाय् ख्वा: स्वया: जिगु खँ जक न्येना च्वन । तर अनन्त तँम्वय्थें याना: धाल "छु धइगु बिजय थ्व ... । ज्या मदयेकं इहिपा: याये धइगु अपू ला ... । वयां लिपाया समस्यायात छं वाचायेका ला ... ? अले ... लिभिङ्ग टुगेडर ... !"

ख नं ख: । आ: याक: याक: जुया च्वंबलय् ला थुलि थाकु । इहिपा: याये धुन कि गुलि थाकुइ ? थ्व खँ जिं नं मस्यूगु मखु । तर नं गुगु समस्या आ: जिमिसं फया च्वनागु

दु, यदि अनन्त व सुषमाया इहिपा: जुल वा इपि निम्ह नापं च्वन कि छुं अपुइला धइगु जिगु अनुमान वा बिश्वास । थ्व हे अनुमान व बिश्वासं याना: जिं थौं पासापि नाप सहलह ब्याकागु ख: ।

जिं धया: - "स्व, अनन्त छिपि निम्ह कला: भातया रूपय् च्वन कि, छगू ला भीत बालं कायेत अपुइ, मेगु छिपि निम्ह कला: भातया रूपय् च्वन कि भीत नं अपुइ । छाया:सां थौं भी याक: याक: च्वना: थ: यत्थे जुयाच्चनागु दु । भीत सुयां अंकुस मदु । भी न्ह्या:सा जा थुया नया:, मखुसा पिने होटेलय् जा नया । खर्चया ल्या:चा: दुगु मखु । खल्लीइ धेबा दतलय् भी यत्थे । चुरोट, अय्ला: सकतां मा: भीत । यदि छिमिगु इहिपा: जुल वा छिपि नापं च्वन धा:सा भीत अंकुस तइम्ह छम्ह पासा दइ, सुषमा । वं थौतक भी पासा जुयाच्चंगु दु । कन्हय् जिमिगु मिखाय् व छम्ह तताजु जुइ । अले छं कला: । तताजुया सम्बोधनं जक नं छगू स्नेह दई, छगू ग्याचिकु ब्वल नि । अले छं कला: जुइसाथं छंके न छगू जिम्मेवारी वइ ।"

"... ।" सुना नं छुं न्हयस: लिस: मया: ।

बास्तवय् उबलय् जिपि सफलता व असफलताया दथुइ घडीया पेण्डुलम थें उखें थुखे, थुखें उखे जुया च्वनापि । गामं कलेज बनेत वयापि जिपि शहरया बिशालताय् जिमिगु म्हसिका तनिगु ला स्वाभाविक जुल । अले गामय् नं जिमिगु छुं इज्जत दुगु मखु । ज्याजि छुं मदुपि जिपि, हुतिहारा, नामर्द, सुकू गुण्डा । शहरं छँय् लिहां वनेबलय् नं गामय् च्वंपि ज्याथ जिथितय्सं जिमित थी थी उपमा बिया: स्वागत याइ । जिमित हेबाय्चबाय् याइ - "स्व, बाबु, हर्षया काय् बिरे अरबय् वना: ज्या याना: छेय् धेबा छ्वया हयाच्चन । बिष्णुया काय् कृष्ण मलेशियाय् वना: थ: जहान परिवारयात पालय् यानाच्चन । ग्व छिपिला शहरय् वना: बौ-मांयात मुस्या सिया च्वन ?"

खय्त ला, जिपि अप्व: धैथें गामय् थ:गु छँ हे मवना । मोहनी नख:या बिदा जुलकि जिपि अप्व: याना: बुढानिलकण्ठया धर्मश्रृङ्गय् बिप्पस्यना च्वं वनेगु । भिंछन्हुया उगु बिप्पस्यना कार्यक्रमय् नं जिपि बिप्पस्यना ध्यानय् च्वं वनेगु स्वयां सित्तिकं भिंछन्हु नये, च्वने यायेत व शहरया तनावं मुक्त जुइत हे वनेगु ख: ।

उबलय् जिपि लय्या अन्तिम अन्तिम इलय्, गुबलय् छँ नं धेबा छ्वया हइ मखुनि, गुबलय् धेबा छ्वया हइगु लिबाई, जिमिगु खल्ली प्वना च्वनी, जिपि गुबलें थ:थितिपिन्थाय्, गुबलें पासापिन्थाय् छसा: नये खनिगु आसय् थ्येनाच्चनि । म्हस्यूपिन्थाय्

वन कि च्या छगू कप सां त्वंका हइगु ला स्वाभाविक हे जुल । अथे खःसां जिपि अप्वः यानाः छसाः नयेत हे अयाथाय् थ्येनाचवनी । खत्ती दाँ दाँछि मदइगु इलय् मनूतय्सं थःगु स्वाभिमान बरः तयाः जुसां प्वा जायेकेत स्वयाचवनी । जिमिसं नं स्वाभिमान बरः तयाः यक्वसिथाय् नः जुयाः । सुषमा अथे याना नः वं, मवं जिमिसं मस्यू । व मिसा जूगुलिं सायद अथे मयाः न जुइ । तर जिपि स्वम्हेस्यां धाःसा यक्व अथेयाना नः वने लं ।

उकिं जिं थयागु जीवन पाखे मुक्त जुयाः छगू ब्यवस्थित जीवन हने फइला धइगु आशय् अनन्त व सुषमायात छकू कोथाय् कुनेत स्वयाचवना ।

“बास्तवय् भीगु जीवन हानां मदुपि मस्त थें जुयाचवन । यदि छिपि निम्ह कलाः भाःतया रूपय् चवन धाःसा भीत छगू भलसा, सहारा दर्ई । सुषमा छम्ह मिसा खः, वं भीत कलाः, केहँ, तताजु जुयाः आश्रय बीफु । भी सकसियां आःया मू लक्ष्य व चाहना धइगु एम.ए. यायेगु व न्ह्यागुसां ज्याः छगू मालाः जीविकोपार्जन यायेगु खः । आःयात भीसं छँ नं छवया हइगु धेबाः मध्ये छँ खर्च चले यायेत सुषमायात निश्चित रकम बिया तये । छिपि निम्ह छम्ह जुल कि बालं कायेत अपुइ । छम्ह हे परिवारया सन्तानत थें छथाय् हे छँय् च्वं वनेगु जुल कि बालंया धेबा नं कम जुइ ।”

“... ।” सुनानं छुं लिसः मब्यू ।

अनन्त व सुषमां वं वयात, वं वयात स्वया जक चवन । मुकेश उलि नवाइम्ह मखु । जिं नवाइबलय् वं अप्वः याना छुं धाइ नं मखु । जि नाप वं उलि जवाःसवाः याइ नं मखु ।

जिं स्यू, समस्या थ्व जिगु जक मखु । अनन्त व सुषमाया नं खः । अफ अनन्तया समस्या यक्व दु । गामय् अनन्तया परिवार तःधं । वया प्यम्ह किजा, निम्ह केहँ दु । व तःधिम्ह काय् खः । फु, मफु यानाः वयात यँय् ब्वंक छवया हयाच्वंगु दु । वया जिम्मेवारी नं यक्व दु । वं फःसाला गामय् च्वंपि मां-बौ व किजा, केहँपिन्त नं स्वयेमाःगु खः । तर व थः हे नं आःतक स्थापित जुइफूगु मखु । उकिं हे वं सुषमायात थः कलाः यायेगु इच्छायात तिलाञ्जली बियाचवने माल । बास्तवय् छँय् छम्ह मिसा दत धाःसा छँया यक्वः समस्यात ज्येना वनी धइगु खँ वं नं स्यू, जिं नं स्यू । जिगु छँ जिमि मांयात जिमि बौ नं छकः निकः हाय्के थें यानाः धाइगु जितः आः नं लुमं - “भीगु छँया गृहमन्त्री धाःसां, अर्थमन्त्री धाःसां थ्व हे खः ।”

ताउत बिचाः याये धुंकाः अनन्त नवात - “जिपि छकः खँ ल्हाना वये ।”

वं सुषमायात थः नाप वयेत इशारा यात । इपि निम्ह वन । इमि दथुइ छु छु खँ जुल । तर इपि लिहां वयेसातं अनन्त धाल - “ठीक जू, आःयात जिपि लिभिङ्ग टुगेडर हे चवने । तर थुकिया जस अपजसया जिम्मा छंगु ल्हातय् बिजय । ज्या छगू दत कि छम्ह दःयाथाय् वनाः स्वयम्बर यानाः इहिपाः यायेगु जुइ । उकिया जिम्मेवारी नं छन्त हे ।”

इपि स्वम्ह स्वयां जि भचा उमेरं थँ । सखे अथे हे जुयाः अनन्त जितः थ्व भाला क्वबिकेत स्वःगु जुइफु ।

थुलि जुसेलि जिमिसं थ्व शहरय् कोथा माला । कोथा मामां वनाबलय् थ्व छँ लुल । खँ जुल । जिमिसं सोचे यानाथें हे बालंया धेबा नं म्हो जुल, अले बालं बिइत छँ थुवा नं आनाकानि नं मयात । छँ थुवाः नं न्हापां न्यंगु न्ह्यसः थुलि हे जक खः - “मिस्त दु कि मदु ?” जिमिसं सुषमायात अनन्तया कलाःया रूपय् न्ह्योने तया बिया । अले हानं छँ थुवाः नं न्ये न “ग्वम्ह च्वनेगु, सुसु च्वनेगु ?” थ्व पालय् अनन्त लिसः बिल “जि, जिमि जहान व जिमि निम्ह किजापि ।”

वयां लिपा छँ थुवाः नं छुं हे मन्यं । जिपि व छँय् च्वं वना । अनन्त व सुषमा कलाः भाःतया रूपय् छकू कोथाय् हे चवन । न्हापां ला इमित छुयाये छुयाये मछिथें जूगु खः । तर शहर संस्कृति कथं बलने धुंकूगु लिभिङ्ग टुगेडर व शहरया थ्व थासय् थःपिनिगु उलि म्हस्यूपि थःथिति मदुगु नापं जिपि न्यादँ, खुदँ न्ह्यःनिसें नापनापं जुयागुलिं इपि उलि मछाः मजुल । छन्दु नापं मच्चंतले खः, च्वने धुन कि बानि जुया वनि धाःथें इपि नं निन्दु दुसां निसें बांलाक हे कलाःभातया रूपय् जुल ।

थ्व छँय् च्वं वइगु छगूकथं जिमिगु लागि शुभ साइतथें जुल । च्वं वइगु छुं ई लिपा हे अनन्तयात छगू कम्पनिइ एकाउण्टेण्टया ज्या लुल । च्वं वइगु प्यला मदुनि बलय् हे सुषमायात छँ थुवाः भाइकाजी नं थः म्हस्यूगु छगू स्कूलय् मास्टरनीया ज्याय् तया बिल ।

धातें धायेगु खःसा जिमिगु लागि थ्व छँ भाग्यया लुखा जुया बिल । छँ थुवाः सोभा । म्वा मदुगु खँ उलि ल्हाइ मखु । काय्, म्हाय् निम्ह कलेजय् ब्वनाच्वंगु दु । काय्म्हेस्यां एम.ए. ब्वनाच्वंगु दु, म्हाय्म्ह बि.बि.एस. ब्वनाच्वंगु दु । छँ थुवाःया खास हे छुं ज्या मदु । छँ थुवाःया कलाःम्हेसिया नं ज्या नं घरगृहस्थी जक । इमिगु आम्दानीया श्रोत धइगु थ्व छँया बालं

हे जक जुयाच्चन । थुकिं हे इमिगु जीवन न्ह्यानाच्वंगु दु ।

इमि नखःचखः वइ । जिमित नं सःतिइ । नकिइ । मानौ जिपि नं इमि परिवारया छगू कचा खः । नखःचखःबलय् बैगःलय् मुनाः याइगु थ्व पारिवारिक खुसियाली जिमित नं दुथ्याकिगुलिं जिपि लय्ता । अफ सुषमायात इमिसं थः न्ह्याय् थें यानाः सःतिइ । सुषमा नं थयाबलय् न्हयचिलाः ज्या याइ । मानौ व नं थ्व छँया छम्ह न्ह्याय्मचा खः । वया थः मां मदु । व मचाबलय् हे वया मां मदुगुलिं जुइमाः वं सखे थ्व छँ थुवाःया कलाःयात थः मां खंकाच्चन । अले जिपि नं थ्व छँया सन्तानत खः । जिपि नं वया काय्पि खः ।

जिपि भं भं सतिना वन । जिमि दथुइ छुं बन्देज मन्त ।

तर ... ।

गनं बन्देज दइमखु अन सखे ज्यू, मज्यूया छुं च्यूताः नं मदया वनिगु जुइ । दच्छि लिपा थथे हे जुल । अप्वः नमवाइम्ह मुकेशं छँ थुवाःया न्ह्याय् मिजलायात मिखा तल । खँल्हाबल्हाया छुं बन्देज मदुबलय् मुकेशं मिजलायात मतिना पौ च्वल । मिजलां उकिया छुं लिसः गुलितक नं मब्यू । पौया लिसः मवःबलय् मुकेशं वयात लँय् पनाः हे - “छँ छाया छुं लिसः मबियागु ? छाया छँ जितः मयः ला ? आइ लभ यु ... ।” धायेगु यात । थ्व खँ सायद छँ थुवाः भाइकाजी सिल, वया काय् रामकाजी नं सिल वा वया मिसा पुनमायानं सिल जुइ ।

नतुसुतु तापाना वन । ब्वक्वगु मिखां स्वयेगु याना हल । लिपा वनाः छँ थुवाः भाइकाजिं - “जिमि कोथा माल । भाइपि दना वंसा ज्यूगु ।” धया हल । छाया ? छु खँय् ? छँ थुवाः नं थथे धाल । न्हापां ला जिमिसं नं स्यूगु मखु । लिपा वनाःतिनि सिल, मुकेशं मिजलायात मिखा तल । खँ न्येनाबलय् जिपि नं छकः ला थारा न्हुल । फसङ्ग वन । छु धाये, छु धाये जुल । बिचाः याना । खँ ल्हाये म्वाम्ह मुकेशं छाया थथे यात ? जिमित इमिसं थः परिवारथें यानातःगु । मुकेशं थथे याये ज्यू ला ? न्हयसःलिसः कासा म्हितुं म्हितुं जिं निस्कर्षय् थंका - मुकेशं वयात गुलितक ययेकु ? थ्व वयागु नुगःपाय् दुहांवनाः सीके फइगु खँ मखु । अथे हे छँ थुवाया न्ह्याय् नं मुकेशयात ययेकु कि मययेकु थ्व खँ नं वया नुगःलय् दुहां वनाः स्वये फइगु स्थिति मदु । उकिं थुलि हे धायेफु, थ्व छगू विपरित लिङ्गप्रतिपा

आकर्षण जक खः । थ्व आकर्षणं मुकेशयात गुलितक सालिगु खः ? मुकेशया आकर्षणयात छँ थुवाःया न्ह्याय् नं विकर्षण याये फइगु खः कि मखु ? जिं मुकेशयात थुलि हे जक धया “छंगु मिखां थ्व छँया मिसा जक हे खन ला ? मेथाय् गनं मखन ला ?” बास्तवय् धायेत छुं खँ दुगु हे मखु । मुकेश जिमि पासा । जिपि छगू गांयापि । किजा धाये त्वःम्ह ।

भाइकाजिं कोथा प्वका बि माल धकाः कर कर यात । थ्व छँ त्वता वनेगु खँय् अनन्त व सुषमा तसकं दुखि जुल । थ्व छँ वयाःतिनि इमिगु कर्म चूलागु, इमिगु लागि थ्व छँ तःसकं भाग्यमानि साबित जूगु । अले भाइकाजिं व वया जहानं पुनमायां इमित थः काय्, न्ह्याय्थें माया, मतिना यानातःगु । उकिं इमित थ्व छँ त्वता वनेत तःसकं थाकुल । तर यायेगु छु ? इमिसं मुकेशयात ब्वबिल । मुकेश थः पासा, थुलि उप्चः इमिसं छुं धायेफुगु मखु । आखिरय् छँ त्वता वनेगु हे निर्णय जुल ।

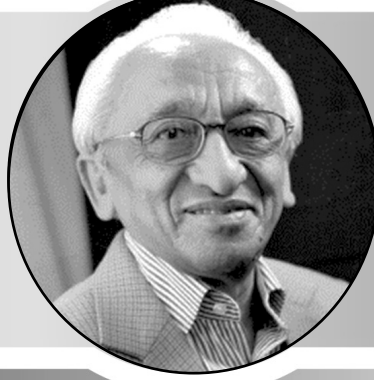
जिं ‘नेवाः छँ’ या लिकसं च्वंगु छँय् कोथा छकू मिले याना । अनन्त व सुषमा मेगु त्वालय् हे कोथा मिले यात । थ्व छँ त्वता वये न्हयः जिपि (जि, अनन्त व सुषमा) वनाः छँ थुवाः व वया जहानयात नापलाः वनाः । मुकेश मवः । थ्व खँय् थाकथुक जुसेलि व गामय् वन । गामय् वंम्ह लिहां मवः । छँ थुवाः नाप लाना जिमिसं - “द्वं, विद्वं जुइफु । थः हे मस्त भाःपियाः माफ याना दिसँ ।” धया । थुलि धायेत नं जिमित तःसकं थाकुल । सुषमां इपि निम्हेसितं भागियात । इमि मिखा लः लः धाल । सुषमाया मिखा नं लः लः धाल । जिपि अन च्वनच्वने मफुत । कुहाँ वया । ‘नेवाः छँ’ त्वताः पिहां वया । जि थःगु न्हूगु छँय् वना । अनन्त व सुषमा नं न्हूगु छँय् च्वनेत वन । थथे जिमिसं २०७९ सालया चैत्र मसान्तं “नेवाः छँ” त्वता वया ।

थौ जिपि भुखाय् ब्वःगुलिं ग्यानाः लिकसं च्वंगु खुल्ला थासय् च्वनच्वना । अनं च्वच्वं हे जिमिसं खन, भुखाचं ‘नेवाः छँ’ घ्वारर दुन । जिं थःपिन्त माया, मतिना, स्नेह सकतां ब्यूगु छँ ‘नेवाः छँ’ घ्वारर दुंगु स्वया च्वना । भाइकाजि, पुनमाया, रामकाजी व मिजला थःगु जन्म छँ, कर्म छँ दुंगु स्वया च्वन । इमिसं मिखां ख्वबि हायेका च्वन । अनन्त व सुषमां थःपिनिगु भाग्यया लुखा छँ दुंगु स्वये मखन । सायद मुकेशं नं थःगु मतिना छँ दुंगु स्वये मखन ।

भाजू हरिकृष्ण डंगोल नेपाल भाषाया छम्ह स्यलाम्हा च्वमि खः । वय्कलं नेपाल भाषाय् एम. ए याना दीगु दु । वय्कःया कृति ‘पराजित मान्छे’ (बाखं मुना) ‘लौकतान्त्रिक आन्दोलन व नेपाल भाषाया बुखंपौ’ लिसै थी थी पत्र पत्रिकाय् च्वसु, बाखं व चिनाखँ पिदना च्वंगु दु ।

राजकर्णिकार समाजया स्थापना जिगु परिकल्पना

घनश्याम राजकर्णिकार
नेपाः



थ्व समाजय् पारदर्शिता गाव्क दुगुलिं करिब-करीब फुक्कं राजकर्णिकार बन्धुतय्गु
सद्भावना व सहयोग दयाः थ्व समाज बुलुहुँ हे जूसां बांलाक न्ह्याः वनाच्चंगु दु ।

मल्लकालय् स्वनिगलय् मरिचरि दयेकेसःपि सुं मदुगुलिं ने.स. ६०९ स जुजु जयस्थिति मल्लं थगुः लायकुली मरिचरि दयेकेत भारतया कन्नौजं मरि दयेकेसःपि निम्ह ब्रम्हू दाजुकिजा सःता हयाः यलया हौगः त्वाःया हस्तिनागल महाबिहारय् तःगु खः । उबले जुजु जयस्थिति मल्लं पेशा कथं जात विभाजन यानाब्यूगु इवलय् जुजुयात थःगु ल्हाःतं मरि दयेकीपित 'राजकरकार' धायेगु यात अर्थात् राजया अर्थ जुजु, कर धयागु ल्हाः व कारया मतलव याइपि खः । ईया घःचाः न्ह्यानावं लिसे कन्नौजं वःपि उपि यलया हस्तिनागल महाविहारय् (हौगल बहालय्) च्वंपि राजकरकार धाइपि निम्ह ब्रम्हू दाजुकिजाया सन्तानत जःखःया नेवाः परिवारलिसे सम्बन्ध जुयाः इहिपाया नापं स्वापू जुयावःलिसे लिपा बिस्तारं नेवाः जूवन धाइ । थुकथं ब्रम्हू नं नेवाः जूपि व राजकरकार लिपा राजकर्णिकार जू वंगु सीदु ।

लिपा बौद्ध धर्माबलम्बी जूवंपि थ्व राजकर्णिकार समुदायया बिधि ब्यबहारत यलया ताम्रकार, शिल्पकार, सिँकःमि, बाराही अले ख्वपया ताम्राकार व यँया उराय् समुदाय दुने च्वंगु गुंगु जातिलिसे मिले जूवन । उकिं इपिलिसे राजकर्णिकारतय्गु इहिपाः व मेमेगु स्वापू न्हापांनिसें जुया वयाच्चंगु दु ।

थौकन्हय् 'नेवाः छवाः' जुइमाः धयागु कथं स्वनिगलय् च्वंपि थीथी नेवाः समुदायं थःथःगु संघ, संस्था समाज दयेकाः

आःयागु ईयात ल्वःगुकथं थःथःगु समुदाय दुने सुधार, सेवा, संरक्षण यानाः थवंथवय् एकता कायम यायेगु साप हे बांलाःगु भावना, साप हे प्रेरणादायक कुतः यानाच्चंगु दु । थुकथं स्वनिगलय् च्वंगु उदाय् समाज, स्यस्यः समाज, केन्द्रिय मानन्धर संघ, ज्यापु समाज, चित्रकार समुदाय, बज्राचार्य समन्वय परिषद्, शाक्य फाउन्डेसन आदि थीथी समुदायतय्गु समाजया इवलय् राजकर्णिकार समाजं नं थःगु मूल्य, मान्यता व अस्तित्व बांलाक क्यनाः दनाच्चंगु दु । थःगु हे बिस्कंगु म्हसीका व संस्कृति दुपि राजकर्णिकारतय्गु संगठन अर्थात् राजकर्णिकार समाज थःगु विशेष परिस्थिति प्रेरित जुयाः स्थापना जूगु खः ।

कालक्रमानुसार थःगु छँया हामा जुयागु इलनिसें जितः भीगु बिधिव्यबहार व रीतिथितिइ तडकभडक व फजुल खर्च थाय्थासय् जुयाच्चंगु ताया । तर जि याकःचा छम्हेसिनं छुं याये फुगु मखु । उकिं छुं ई तक भीगु अनावश्यक परम्परागत रीतिथिति, बिधि ब्यबहार वाक्कुछिनाः माने याना वयाच्चना । थुकिया मतलव जिं बिधिव्यबहार यायेमफुत, जितः थाकु चाया वल धयागु मखु । तर जिथेंज्याःम्ह भावुक व आधुनिक शिक्षा हासिल याःम्ह मनूयात गुगुं नं भ्वासि व अनावश्यक खं यानाः मनय् सुयाच्चनीगु जुयाच्चन । उकिं थःगु जातियागु सुधार यायेत छाया कुतः मयायेगु धइगु बिचालं जिगु मन

छटपट जुल । छुं नं खँयात कयाः मनय् छटपट यानाच्चने मज्यू धकाः बिद्वानतयसं धाइगु खँ लुमन । उकिं राजकर्णिकार समाज स्थापना यायेगुली जिं मन तया । थ्व ज्या न्ह्याकेत सजातीय बन्धुत लिसे नापलानाः खँल्हाबल्हा याना । अर्थात् न्हय्मह बन्धुबान्धवपिलिसे स्वापू तया, तर न्याम्हसिनं जक जिगु प्रस्तावयात समर्थन यानाः सहयोग यायेगु बचं बियादिल व निम्हसिनं धाःसा जिगु खँयात असम्भव धकाः तप्यंक अस्वीकार यानादिल । वय्कःपि न्याम्ह अर्थात् राजकर्णिकार समाज स्थापना यायेत संस्थापक सदस्य जुयाः जितः न्हापालाक सहयोग व समर्थन यानादीपि थथे खः- ल.पु. थसिखेलया नारायणगोविन्द, काठमाडौं ठमेलया रत्नबहादुर, ल.पु. टङ्गल टोलया पुष्पलाल, काठमाडौं थापाथलीया स्व. लक्ष्मीराज व ल.पु. हातिबनया शक्तलाल राजकर्णिकार । वय्कःपि न्याम्ह बन्धुबान्धवपित जिगु आपालं आपाः सुभाय् व साधुवाद दु । छायाःसा राजकर्णिकार समाज स्थापना यायेगु जिगु परिकल्पनायात वय्कःपि न्याम्हसिनं नं मेपि निम्हसिनं थें असहयोग व तिरस्कार यानादीगु जूसा थ्व किसिमं राजकर्णिकार समाज न्हयाइगु खइ मखु । थ्व छगू कटु सत्य खः । बि.स. २०५७ भाद्र १७ गते कुन्हु जिगु संयोजकत्वय् हाँगः बहायागु 'आनन्द बुद्ध मन्दिर' यागु बैठक कोठाया समाज यागु दकले न्हापा सहलह जुयाः तदर्थ समिति दयेकागु खः । थुकथं राजकर्णिकार समाज स्थापना जुल । थुकी संस्थापक सदस्यत व मेमेपि बन्धुपित नं दुथ्याकाः फुकसिंगु सहलह कयाः चुनाव यानालि कार्यसमिति दयेकाः ज्याइवः न्हयानाच्चंगु दु ।

थ्व समाजय् पारदर्शिता गाक दुगुलिं करिब-करीब फुककं राजकर्णिकार बन्धुतय्गु सदभावना व सहयोग दयाः थ्व समाज बुलुहुँ हे जूसां बांलाक न्ह्याः वनाच्चंगु दु । वास्तवय् गुगुं नं समाज स्थापना जुयाः जक मगाः । थुकियात न्ह्याकेत थुकिया सदस्यपि फुकसिंगु सहयोग व सदभावना अपरिहार्य जू । अले



किपा सौजन्यः राजकर्णिकार समाज

थ्व समाजया कार्यसमितिया पदाधिकारी व सदस्यपिनिगु अथक कुतः व तदारुकता मेगु मुख्य आधार स्तम्भ खः । थ्व धायेमाःगु खँ मखु ।

थ्व राजकर्णिकार समाज स्थापना जुइधुंकाः अप्वः चर्चा-परिचर्चा जुयाच्चंगु विषय धइगु हे राजकर्णिकारतय्गु संशोधित बिधि ब्यबहारत खः । थौकन्हयागु ई स्वयाः फुकसित त्वइगु कथं, अःपुइगु कथं राजकर्णिकार समाजं मेहनत यानाः न्हूगु बिधिव्यबहार चले याःगुदु । अथे जूसां गुकथं व बिधिव्यबहार क्रियाशिल जुया वनेमाःगु खः उकथं वनाच्चंगु मदु धइगु खँ नं पिहाँ वयाच्चंगु हे दु । उकिं थ्व बिषयय् बराबर सहलह दयेकाः हिलावंगु ई कथं फुकसितं स्वीकार जुइगु, मञ्जुर जुइगु कथं संशोधन व सुधार याना वनेगु बेश हे खः । बिधि व्यवहारया नियम जक दयेकां मगाः । उकियात कार्यान्वयन नं याना यंकेमाः । थथे याये दःसा थ्व समाजयागु मू नं दइ, लोकप्रियता नं दइ अनलि थ्व समाज ताः ई तक न्हयाना नं च्वनी ।

अन्तय् भी मनूतय्के दयाच्चनीगु संकुचित भावनाय् बिशालता प्रस्फुटन जुइमाः । थःगु संस्कृति कथं व ईयात त्वयेक पाय्छिगु बिधिव्यबहार लागु जुइमा । थुकिया लागि राजकर्णिकारत फुकसिंगु सहयोग व सदभावना कयाःलि थ्व समाज ताःआयु तक म्वाये फयेमा । भवतु सब्ब मङ्गलम अर्थात् फुकसिंगु मङ्गल जुइमा !

भ्राजु घनश्याम राजकर्णिकार नांजाम्ह च्वमि खः ।

वय्कः राजकर्णिकार समाजया संस्थापक दुजः लिसें ल्यू नायौ नं जुया दी धुंकूगु दु ।

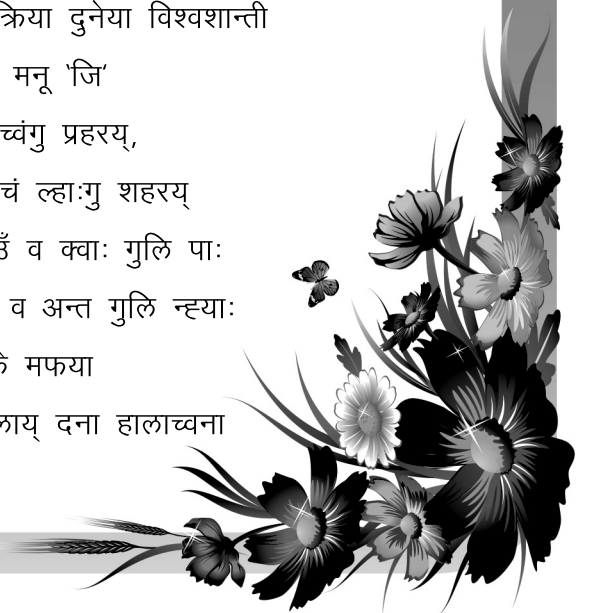
कविताया ध्वःदुने छत्ताः थःत खंकाबलय् !



ईश्वरी मैया श्रेष्ठ
नेपाः

जि नं छपासः लः दुने
जीन्दगी यच्चुकेत स्वया
छफुति छफुति लखय् जिं
थःत म्वाकेत स्वया
पुखुली लालकाये मसःम्ह जि
छपासः लखय् थःत खंकाच्चना
सागरय् क्वब्बानानं प्याःचाः मलंम्ह जि
छफुति लखय् थःत तंकाच्चना ।
सरसु दुने बःगु छगू तःभुखाय्
जिगु पुर्खाया छपु बाखं 'जि'
कल्पनाया न्ह्यैपु गामय्
म्हगसया यैपु न्ह्यलय्
फगत जि याकःचा जूगु दु
यथार्थताया ह्वालुगु बैय्

'जि' दुने कात्तुकाना जि पाखें
'जि' हे बायावंगु दु !
म्हगसया जाः दुने, फसय् थ्वयाच्चंगु मे
आल तनीमखु धैगु विश्वासय्
छम्हु फसय् जिगु थौं हिलाच्चना
फसं ब्यूगु घाःयात जिं सिलाच्चना
तनावंगु लागादुने इलं ई मस्यूगु लकसय्
लः मदुगु महासागर
लासं जायाच्चंगु छगू दिप
लुमधंगु लकसदुने हावलासा त्वःगु दु ।
थुइके থাকूगु बिम्ब दुने देश सिबें बिदेश खना
बिदेशया मिथक दुने देश हे नं ख्वःगु खना
बिस्थापित मखुम्ह
छगः कोसल्वहं दुने
आस्था जुयाः म्वानाच्चंम्ह वसन्त
प्रतिक्रिया दुनेया विश्वशान्ती
छम्ह मनू 'जि'
बिनाच्चंगु प्रहरय्,
भुखाचं ल्हाःगु शहरय्
ख्वाउँ व क्वाः गुलि पाः
शुरू व अन्त गुलि न्ह्याः
थुइके मफया
चिल्लाय् दना हालाच्चना



हयूपाः माल हयूपाः माल
 भति भति जक मखु आपाः हे माल
 वल मखुला हयूपाः ?
 हल मखुला प्रकृति
 मनूतयसं हयेमफुगु हयूपाः ?
 न्हयस्व लिस्व थःगु ख्वाः थम्हं स्व
 बिद्रोहया मिं छ्वयेकेला धयां
 मिपुसा हे जिं माले मफुत
 भुखाचं ल्हाःगु थ्व वर्तमानय्,
 शहिद गन ? मां ग्व ?
 गनं गनं हे माले मफुत
 बैय् वाःगु हि दुने
 चेतनाया मि छ्वःगु दु ?
 थौया घोषणा पत्रय्
 छपु लँ चायेकेगु क्वःछिना दु ।
 डाक्टरया प्रेशिकप्सन व अस्पतालया
 बेडबेडय्
 जीन्दगी हे रोगी जूगु दु ।
 जीन्दगीया ध्रुवसत्य
 छगू सुन्दर मृत्यु !
 शाश्वत सत्य खयानं

मृत्युसिबें जीवन यो
 तःकः सीगु थासय् छकः सिनाः म्वायेत
 शायद,
 म्वानाच्चंगु जीवन खः 'जि' ।
 लागा मदुगु थाय् माः
 थःत अलग बाय् माः
 जि अले जिगु बिश्वया
 थ्व बाबूवंगु सत्यदुने
 खबरदारीया सः थ्वःगु खँ
 तिकिन्गु मिं सेथाक्क पूगु दु
 अदालतय् नालिस भ्वं गूगु दु
 वहे पूगु घाः व गूगु भ्वंतं
 थौ, म्हिगः व कन्हेया लू क्यंगु दु ।
 जीन्दगीया चाकला सुकुली
 प्यकुंलाःगु कार्पेटं चुकू ताःगु दु
 छुं मखया नं छुं खःगु जीन्दगीया
 'जि' दुने
 हयूपाःया नामय् तःभुखाय् वःगु दु ।
 बस, वयात लसकुस यायेला !
 बाइबाइ धायेला ! !
 थ्व अधिकार थन सुनां कायेफुगु दु ?

उप-प्राध्यापक मयजु इस्वरी मैया श्रेष्ठ पाटन संयुक्त क्याम्पसय् बवंका
 दी । कवियत्रि मयजु श्रेष्ठया न्हापांगु कविता 'सुथ हाबं लुइतिनि' कुलां
 दैपैया ल्यां ८ सं नेपाल सम्बत १९९० सं पिदंगु खः ।

भैरब - भद्रकाली

भद्रकाली धाःसा भैरबयात घयेपुनाः घना च्वन तिनि । भैरबं भद्रकालीयात
वास्यावास्या यावाच्वन । भद्रकाली भ्रमं ताःहाकय्क सासः
ल्हानाच्वन । आः जि वनेगु ई जुल । छं सिहै सिउ भ्री नापलाये धुंकाः
बाया वनेमाः । थ्व प्रकृतिया नियम खः ।



शरद कसाः

नेपाः

न्ह्याबलें गतिमान । चलायमान जुयाच्वनी । इलं अनेक मोड हयाच्वनी । इया गतिशिलता वया म्हसीका खः । ताःई लिपा भद्रकाली भैरबयात लसकुस यायेत लुखाखलुइ पियाच्वन । तांन्याः चःतिं स्वःल्हुयावःम्ह भैरब जब भद्रकालीया लागाय् थ्येन, महासागरय् दुनेथें याउँसे सिचुसे च्वन । तापाकं वयाच्वंम्ह भैरब खनेवं भद्रकालीया म्हुतुसिइ न्हिलासू पिदन । वं छिनावःगु क्वात्तुगु पलाः, वयागु फुर्ति दुगु म्हगः वं तापाकं हे मज्जा कयाः स्वयाच्वन । न्हयःने थ्यंलिसे मिलाथे । त्वइसेच्वंगु भद्रकालीया ख्वालय् लसताया जः खनेदत । चाकुथे सिसिधाःम्ह भैरब धाःसा भद्रकालीयात धयेसुना कायेत तसकं हथाय् चायाच्वन ।

नापलायेवं निम्हं मछालाः छक्कःनिं क्वछुत । क्वछूसां निम्हसिगुं ख्वाः पलेस्वांथें मुसुकाः । पलख निम्हं सुम्क हे मानौं उपि थःथवय् म्हमस्यू । भैरबं भद्रकालीयात त्वःतावंगु उलिमछि दयेधुंकल । थौं हानं इलं इमित नापलाकेगु संयोग चूलाकाच्वन । 'दुहाँ भासैं, छाया दना च्वना दिया ।' बल्ल भद्रकालीया म्हुतुं सः पिज्वल । थुलि नं नमवाःसा अभ गबायत दना च्वनीगु खः मस्यु । थ्व भाय् सीकाः भद्रकाली हे न्हापां म्हुतु चायेकूगु खः । लसकुस यासैलि भैरबं लय्तायाः न्हयःने वनाः भद्रकालीया ल्हाः तीजक ज्वन ।

'थुगुसी भचा अप्वः च्वनादीगु मखुला ?' भद्रकाली भैरवया कस्सिक ल्हाः ज्वनाः न्येन । 'ग्व, गथे जुई ! छुं नं थथे हे धकाः धाये मफु जिं ।' लिसः बिबिउँ भैरबं भद्रकालीयात धयेसुना काल । भद्रकाली लज्यां छयं क्वछुकल । अथें चिचीग्वःगु सिम्पुथें च्वंगु मिखा मछालाः तिसिउबलय् खने हे मन्त । छखे मछाःगु व मेखे भैरबया क्वाः जलं न्यताः च्वका च्वका स्याउथें हयाउँया वल । उथाय् हे भैरबं भद्रकालीया हाकुसे ख्वात्तुसे च्वनाः कुलिकुलिचिंगु सं छक्कः पितुपिल । भद्रकाली थःगु छयं भैरबया तफाःगु छातिइ भवसुकल । भैरबं

वया छयंनय् न्हाय् दिके यंकल । वयागु सँय् यइपुगु बास नँताल । भैरबयात थ्व बास छक्कः कायेत गुलि वाथावाथा कनाच्वने माः । वं हे जक सिउ । भद्रकालीया क्वाःगु सासः क्वाक्क भैरबया छातिइ न्येनावन । क्वाःगु सासलं भैरबया म्ह छम्हं कुचुया वल ।

'छु जुल छन्त ?' ताउतक सुम्क च्वनाच्वंगुलि थ्व पालय् भैरबं न्येन । 'छुं नं मजू, भ्री न्ह्याबलें थथे हे च्वनेदुसा गुलि ज्यू धइगु मतिइ तर ' थुलि न्ववाःम्ह भद्रकाली मेगु न्ववाये मफुत । 'खः यज्यू ! छं नं सिउ, जिं नं सिउ, भ्री न्ह्याबलें नापं च्वने दइमखु धकाः तर अथे खःसां इलय् ब्यलय् भ्री नापलायेगु ला दहे दुनि । जि न्ह्याबलें थन वया हे च्वनागु दु, अले लिपानं वया हे च्वने । छं सि हे सिउ जि थन अप्वः च्वने दइमखु धकाः । जिगु थ्व मिथें जाःगु म्हगः छंगु हिमालया मुलय् वयेवं नायावनी । व इलय् जिगु अस्तित्व हे नं ल्यनी ला मल्यनी ला धाये फइमखु । खः कि मखु ?' ताःहाकय्क न्ववानाः भैरबं भद्रकालीया मंचा ज्वनाः थस्वकल ।

न्हाचःतक लसतां स्वां थें हवयाच्वंम्ह हानं थःपि बायेमालीगु खँ लुमंकाः नुगः मछिंगुलिं भद्रकालीया मिखाय् सागर लुयाच्वन । थ्व खनाः भैरबं थःत कःधाये मफुत । मचायेक हे भद्रकालीया न्यतालय् ख्येय्वः साले थें थःगु म्हुतुसि दिके यंकल । भद्रकाली मुसुक्क न्हिलाः मिखा तिसित । 'जि यःम्ह भैलः ! छंगु मायाकाये खनाः जि धन्य जुयाच्वना । छि यक्व ई तक तनाच्वंसां नं जितः नापलाः हे वयाच्वनी । भ्रीगु मिलनया म्हो जक क्षणयात नं मुनातयाः लिपा नं छिगु लँपु स्वयांतुं च्वंच्चेन ।' थथे धयाः भद्रकाली भैरबया ल्हातय् लसतां चुप्पा नल । वयात स्वयाः भैरब नं भावुक जुल । भद्रकाली पुलुकक थस्वत । भैरबया क्यलेहें च्वंगु मिखालिसे वं मिखा ल्वाके मफुत । तुरुन्त हे हानं वं क्वस्वत ।

मेबलय् स्वयाः बिस्कं खने दइच्चन भैरब थौ । वयागु मिखाय् लबु दनावयाच्चंगु दु । वयात स्व जक स्वःबलय् हे भद्रकालीया म्हय् वाफ्य वल । भैरबया ल्याय्म्ह व यइपुगु लहरं स्पर्श याना च्वच्चन वयात । गुकिं वया अंग प्रत्यंगयात निथुक्क प्याका च्वथें ताल । भैरबया धय्सुना वया चट्टानरूपी म्हगः भद्रकालीया लागि भलसा कायेबहगु लिधंसा जुयाबिल । भद्रकाली भैरबया ल्हाः ज्वनाः थःपाखे सालाकाल । हे भैलः ! जि यःम्ह भैलः ! जि ग्वःदँ न्हयवंनिसें छिगु प्रतिकाय् थःगु मिखालाया च्वच्चना । जितः ग्रहणया, हे भैलः ! भद्रकाली भैरबयात घयेपुनाः भवसुल । भैरबं भद्रकालीयात चुप्पा नल । छक्कः जक मखु तःक्कः हे । भद्रकाली नं थ्व ग्रहण यानांतुं च्वन ।

‘जि नं मिलनया आशाय् वाथावाथा कनाच्चनागु खः, जि यःम्ह यज्यू ! तःदँ बित सायद छगू कालखण्ड हे फुपुल । ययाःनं नापलाये मफुत । बल्ल थौ छंगु न्हयःने वयेत सफल जुल । छंगु मतिनां थौ त्याका हे काल’ धाधां भैरबं भद्रकालीया सम्पूर्ण अंग प्रत्यंग दुवालाः स्वयाच्चन । उफ ! थ्व सुन्दर शरीरयात स्पर्श जक यायेत नं वं गुलि ई पायेमाल ? गुलि दूरीया यात्रा पूर्वके माल थ्वया न्हयःने थ्यंकेत । थौ वयागु म्हगस यथार्थ जुयाः वया न्हयःने दु । भैरब थः च्वय् भवसुला च्वम्ह भद्रकालीयात स्वस्वं रोमाञ्चित जुयाच्चन । इमिगु सलय् अजूचायापुगु आवेग दु धाःसा म्हया अंग थरथर खानाच्चंगुली तीव्र प्रवेग दयाच्चन ।

‘जिगु शरीरय् मुनाच्चंगु शक्ति बिसजंनया लागि नं छंगु मायावंगु स्पर्श माः जि यज्यू !’ भैरबं भद्रकालीया जँय् वास्यावास्या यायां धाल । भद्रकालीया शारीरिक स्पर्श थः दुने शक्ति प्रवाहित जूगु अनुभूत यात वं । निम्हं थःथवय् चुप्पा ननं थःथःपिनिगु म्हय् हलचल जुयावःगु महशुस यात । छुं ई दुने हे भैरबं भद्रकालीया सुन्दर म्हालिसे म्हातल । भद्रकाली नं मिया न्हयःने मैन नाये थें नायावन । भैरब मिया ज्वाला जुयाः भद्रकालीयात ग्वाकेत स्वयाच्चन । वया दुने मिच्याइगु धुकू दु । व मिज्वालापाखे मि जुयाः च्यानावल । वया शारीरिक अणु परमाणुया संरचनायात छिन्नभिन्नयासैं भद्रकालीया संचित शक्ति दुने भैरबया शक्ति प्रविष्ट जुल । भद्रकालीया म्हय् मुनाच्चंगु शक्तिइ थःलाः क्वःलाः जुल । निम्हेसिगुं शरीरय् छक्कल बिस्फोट जुल । असीमित कम्पनत छुटे जुल । व बिस्फोट निम्हेसित हिनाबिल । भैरब सदियौ निसेंया बेहोशीपाखे न्हयलंचाःम्ह थें जुल । भद्रकालीया शक्ति बदलाः तरङ्गय् न्येनावन । छम्हं मेम्हयाके लीन भद्रकाली व भैरबया शरीर चरम सन्तुष्टिया च्वथ्यंगु भावया नापं तसः वयेक थःथवय् बाल ।

‘छंगु शरीर अभं सनाच्चंगु दु नि ?’ थःत घयेपुयाः दानाच्चम्ह भद्रकालीयात वास्यावास्या यानाः भैरबं धाल । ‘सनाच्चंगु मखु, तरंगित जुयाच्चंगु खः ?’ धाधां भद्रकाली न्हिल । ‘छंगु म्हय् नं छुं हिउपाः वयाच्चंगु खनाच्चना जिं ।’ भैरबं भद्रकालीया बांलाःगु म्ह च्वनिसें क्वथ्यंक स्वयाः धाल । भद्रकाली छुं मधासे मिखाजक तग्वयेक कनाः भैरबयात स्वल । हानं भैरबं हे न्वात, ‘छं स्यूला छु जुयाच्चंगु दु च्वय् ?’ ‘गन ?’ ‘पृथ्वीया सतहय् !’ ‘हं, छु जुल ?’ भद्रकाली जिज्ञासु जुल । भीगु प्रणय मिलनया इलय् पृथ्वी हे खात खनी । जमिनय् चिरिबाल । पहाडय् चलः वन खनी । लिसें भुखाय् नं बल । ‘ओहो !’ भद्रकाली भसुकाः तल ।

‘खः नि, नेपाल धइगु देशय् दलंद्द मनूत सित खनी । दलंद्दःम्ह घाःपाः जुल । लाखौ जनता छँ बुँ मदयेकाः च्वनेमाल । अबौया सम्पत्ति खति जुल खनी । मूमू सम्पदा ध्वस्त जुल । देगः, सतः, लाय्कू सकतां सकतां हे नष्ट जुल ।’ भैरबं ख्वाः कयेकुंकाः धाल । ‘अहो !’ गजाःगु दुखया खँ ! तर यज्यू थ्व प्रक्रिया न आकस्मिक खः नत अजूचायापुगु खः । थ्वला प्राकृतिक खँ मखुला ? भीगु उद्देश्य प्राकृतिक प्रक्रियाकथं प्राकृतिक ज्या सम्पन्न यायेगु खः । मनूयात महाबिनाश व महाबिपत्तिइ लाकेगु भीगु नियत मखु । मनुखं नं प्रकृतिया थुगु स्वभावयात थुइकाः थ्व हे कथं थःत तयार यानातये माःगु मखुला ?’ भद्रकाली दार्शनिक पहलं थःगु तर्क न्हयबल । भैरबं नं खः धायेथे समर्थनय् छ्यं संकल ।

‘छं खःगु धाल यज्यू । तःधंगु प्रलय व बिपत्ति मनूतय्गु हे कारणं बलनीगु खः । प्रकृतिया स्वभाव थूसां नं मथू थें यायेगु हे बिपत्तिया कारण खः । प्रकृतिया नियम पालना याइपिन्त प्रकृति गुबलें धोखा बीमखु ।’ भैरबं यइपुक्क भद्रकालीया मिखाय् स्वत । ‘स्वले, जिगु म्ह अभं हे तरंगित जुयाच्चंगु दु ।’ भैरबया ल्हाः थःगु ल्हातय् कयाः भद्रकाली मुसुकाल । ‘जितः नं अथे हे तायाच्चंगु दु यः भैलः !’ धाधां लइ जुयाच्चंगु मिखां भद्रकाली भैरबयात दुकाल । ‘भीत सुखद जूगु थ्व भटकाया हुनि पृथ्वीया सतहया मनूत भन त्रसित व आतंकित जुयाच्चंगु दु । नेपाल ला आः स्वःस्वः थाय् पाल जक जुयाच्चंगु दु हं !’ भैरबया ख्वाः भचा खिउँल ।

‘भीसं छु हे यायेफइ हे भैलः ! प्रणय मिलनया मि ग्वानाच्चनापि भी गुकथं बुलुहुँ शिथिल जुजुं वनाच्चना । भटकात नं म्हो जुयावन जुइ नि मखुला ?’ भद्रकाली न्हिलासू हयेगु कुतः यात । ‘छं खःगु धाल । तर भुखाचं थःगु विभत्स रूप कयने धुंकल । जि थ्व कारणं दुखी जू कि भीगु सुख व सन्तुष्टि पृथ्वीबासीया दुख कःघानाच्चंगु दइ ।’ भैरब हानं

भावुक जुल । भद्रकाली धाःसा भैरबयात घयेपुनाः द्यना च्वन तिनि ।' भैरबं भद्रकालीयात वास्यावास्या यानाच्वन । भद्रकाली अफं ताःहाकय्क सासः ल्हानाच्वन । 'आः जि वनेगु ई जुल । छं सिहे सिउ भी नापलाये धुंकाः बाया वनेमाः । थ्व प्रकृतिया नियम खः ।' भैरबं तीजक ददं धाल । भैरबया ल्हाः ज्वनाः भद्रकाली नं मयः मयः दन । भैरबं भद्रकालीयात बाये त्येनागु छुमांकथं हानं छक्वः कस्सिक घयेपुना काल ।

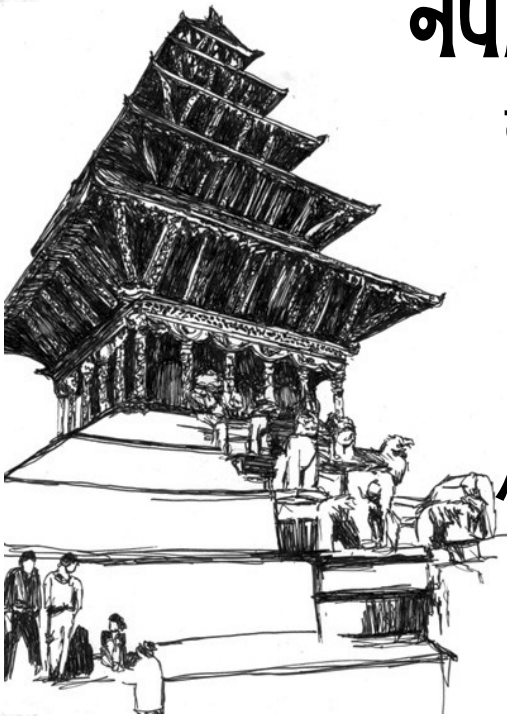
'आः हानं गुबले भायेगु ?' भद्रकाली न्येन । 'मनूतयगु ल्याः कथं चय्दं निसं सछि दँ व भी थःगु हे गणना कथं छुं ई लिपा व हे वयेनि । छाया पीर कायेगु ? दथुइ दथुइ छन्त कल याना हे च्वने । फेसबुकय् नापलानाः च्याटिङ्ग नं याये । तर भी दइथु जुइगु कल, मेसेज व मेलया कालबिलं नं च्वय् पृथ्वीया सतहय् चिचिधंगु भुखाय् वइ जुइ । गथे याये ?' भैरबं न्हिन्हिउँ भद्रकालीयात स्वल । तर भद्रकाली मन्हिउ । व ला भैरब तापायेत्यंगु खं गम्भीर जुयाच्वन । 'छि हानं तनावनीगु जुल का मखुला ?' तँ क्येन वं । 'जिं छु याये ले सा ? न्ह्याबलें जिंहे छन्त नापलायेत हिमालयय् वयेमाः ।'

भैरबं हययेकेत स्वल । 'छ छक्वः नं जिथाय् वःसा छु जुइ ?' 'छि तराईया सम्म फाँट व वाउँगु पहाडय् न्येनाच्वंगु दु । छि चलायमान व जि अटल जुयाच्वना । थ्व भीगु प्राकृतिक स्वभाव खः व प्राकृतिक रूपय् हे भी निम्हं छम्ह मेम्हेसिगु पुरक नं खः । मेगु खँ जि छिम्ह प्रियतमा खः । जितः नापलायेत ला छि हे वयेमाः ।' भद्रकालीया तर्क न्येनाः भैरब मख्ख जुल ।

'छन्त नापलायेत जि हे वये धन्दा कायेम्वाः । आः जि लिहांवनेगु ई जुल । बांलाक च्वं, जिगु धन्दा कायेम्वाः ।' भैरबं भद्रकालीयात माया वंक छक्वः चुप्पा नल । 'छि नं थःगु बिचाः या ।' भद्रकाली भावविभोर जुयाः भैरबयात बिदा बिल । बायेत्यंगु इलय् व ख्वये जक मफु । तर नापलायेगु व बायेगु प्रकृतिया रीत खः धइगु थूम्ह भद्रकाली थःत कःधात ।

भैरब गुम्ह 'इन्डियन प्लेट' खः, भद्रकाली गुम्ह 'युरेसियन प्लेट' जुयाच्वम्हेसित नापलाये धुंकाः हिमालपाखे सरे जुजुं तराईया लँपु लित । भद्रकाली धाःसा हानं भैरबया प्रतिकषाय् तिब्बेतियन लागाय् हे च्वनाच्वन ।

भाजु शरद कसाः नेपाल भाषा साहित्य स्थलय् बांजाःमह बारखं च्वमि खः । वय्कःया दक्कलय् न्हापांगु बारखं 'जि व जिगु बुगः' नायखिं पत्रिकाय् नै. सं. ११०८ स पिदंगु खः । थौं कन्हय् भाजु कसाः आशा सफूकुथिया पुस्तकालयध्यक्ष जुया दी ।



नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःमिपिन्त

झुवसा सिंतना

Happy New Year
Nepal Sambat 1136

Dr. Mahesh, Meena,
Ursus & Unas Gurung
Chicago

झुवँया सिंतुना
नेपाल सम्बत ११३६ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !

Happy New Year Nepal Sambat 1136



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1916 Socorro way
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Tel 818 802 0449
Email: bkenterprisesca@yahoo.com

नेवाः गुथि

संस्कार नं खः सरकार नं खः ।

ई थज्यागु नं वया बिल गुबले मंमदु मंमदु थासय् नं मवंसे हे मगाना बिल मयासे हे मगाना बिल ।

छन्हु जितः जि मचाबलय् करिब १०, ११ दँ दुबलय् जिमि गुथिया थकाली भाजु - करिब ८० दँ पुले धुंकूम्ह रामेश्वर मान प्रधानजुं सःता हया दिल ।

छाय् थें ? जिं ककायाके न्येना ।

छकः नापलानाः खँ छगू ल्हाये हे माल हं ।

म्हां म्हां छु याः वनेगु व तँगुलुया थाय् । उखुन्हु गुथि बलय् गय्चं जि खनाः जागय् जूगु । गुथि बलय् लाखय् दक्कले क्कालिम्हेस्यां 'सीका भू' यागु फुक्कं चिप (कलः) मुंकाः वाये यंकी हं । म्हां धयां जिहे मज्यू 'छ दक्कले क्कालिम्ह जुसेलि अथे म्हां धयां ज्यूला हं ।'

फुक्क गुथियारतसें छप्पाः म्हुतुं धैथें बःबियाः चिप वाके हे छ्वत जितः । वरु मेमेपिन्सं धाःसा ग्वाहाली याना बिल । उबले निसें व थकाली बुरायगु ख्वाः हे स्वये मयल दः ।

न्ह्याबलें अथे जुइला गय्चं नाइसे च्वं, न्ह्यैपुसे च्वं । न्ह्याबलें नापं च्वने मास्ति वयेक खँ ल्हाना दी सः मुसुमुसु न्हिला । छकः वनाला स्व, बरु जि नं छनापं वया बी । जिमि ककां न्वाना दी । थकालीपिनिगु खँ न्येनां छुं मस्यं फाइदा हे ज्जी ।

म्हां धासेलि म्हां हे म्हांका । कका हे भासँ । जि वैथाय् वने न्ह्यां हे म्हां का । जिं नं थःगु तँ त्वाकज्यागु पहः न्यंका बिया ।



भगतदास श्रेष्ठ

नेपाः

जितः गय्थें गय्थें
च्वनावल । म्हां छम्हं जिरिंण
च्वनावल । उखुन्हुयाम्ह
बाज्या व आःयाःम्ह
बाज्याय् आकाश पाताल थें
पाःगु जिं बांलाक थुल । उबरसं
निसें व बाज्याया रूवाः
न्हिन्हं स्वयै मास्तिवल ।

अथे धायेमज्यू, थकालीपिनिगु खँ न्येना हे तयेमाः न्ह्याबलें उथें ज्जीला ? छु छन्त दाइला ? पालीला ? जिं छनापं दहे दइनि । गय्चं माया याना हइ ।

जितः ककायागु खँ न्येनां छकः वनां छु ज्जीलय्, कका न्ह्योने द हे दइनि । छकः वैथाय् वने, वने मास्तिवल ।

अयसा ककानं नापं नु, जि ल्यू ल्यू वये ।

कन्हे खुन्हु सुथसिया पाय्छि ८:०० ता इलय् जि कका नापं थकाली रामेश्वर बाज्याया छेय् वना । वय्कः खनेवं जि खासाथें कयेकुनाः ककाया ल्यूने सू वना ।

ग्यायेम्वा वा फ्येतु धया दिल थकाली बाज्यां ।

ककां ल्हाः भाय् यानाः ज्वजलपा या धकाः चीसलं धासेलि जिं नं मछिं मछिं ज्वजलपा याना । जिं भागि यायेथें वया न्ह्योने वना । छ्यो क्वछुना बिया । बाज्यांनं

नाइसे च्वंगु सलं ज्वजलपा का छं जय् ज्जीमा धकाः जिगु छयनय् ल्हाः दिका दिल ।

अय का... का च्या नापं कौला नं हजि धकाः अन च्वपिन्त उजं बिल । जि सुंक च्वन च्वना ।

का बाबु, छन्त छाय् सःतके हयागु खँ ल्हवने न्है । उखुन्हु गुथि बलय् बाबु तँ म्वल हं खःला ? अथे तंम्वय् मज्यू । भीगु रितिथिति चलन त्वःते मज्यू । फुक्कं थ्वीका सीका ज्या सना च्वनेमाः । खँ छु धाःसां 'गुथि' धैगु नं बहःचा धंगु सरकार थें हे ख । अन थकाली निसें छसिंकथं क्काली, क्काली जुया च्वय् थ्यंक हनाबना व माया मतिना यानाः न्हापां निसें चलन चलय् जुया वःथें चलय् यानातुं च्वनेमाः । अथे यात

धाःसा भीत गुबलेंन दुःख ज्वीमखु । छेम्हस्यां मेम्हेसित थवं
थवय् माया दया तयाः क्वातुक ब्यवहार याना च्वंतले भीत
काचाक्क आपत बिपत वइ मखु । पिनें वहे वल धाःसां सकलें
मिलेजुयाः ख्याना छवयेफइ ।

जिनं छुं खँ न्येनेला धकाः नुगलय् उलुउलु खँ वल ।
हानं छुं धाइला, तंम्बइला धकाः ग्यानाः सुंक च्वना बिया ।

स्व, छंगु उमेर दु नि आःयागु, छथेंतुं उलिहे उमेर दुम्ह
मचा जुइधुन जिनं । बुलुहं बुलुहं तःधी तःधी जुजुं आः जिगु
उमेर नं ८० दँ पुले धुंकल । सं फुक्क भुइइ धुंकल । छ
नं तःधी जुजुं जिगु उमेरय् थ्यंकः वयाः जिथें हे जुइतिनि ।
जिथें छनं बुरा जुइतिनि । वा, थन जिगु लिक्क च्वं, बाबुयागु
ख्याः छकः बांलाक स्वये ।

जिगु ल्हाः ज्वनाः थः नापं फेतुकल । ककांनं हुंहुं धकाः
ल्हाः भाय् यात ।

थौं छन्त 'गुथि' धैगु छु, छाय् चलय् याना तुं च्वनेमाःगु
कने । ध्यान तयाः न्यं ।

भी मनुत नं पशुपंक्षी थें हे खः । जन्म जुइ, ई वलकि
सी । थुकथं जीवन मरणया धःचाः चाःहिला च्वनी । थ्व छं
बांलाक थुइ मखुनी । अय्सां न्येना तयां छुं मस्यं । लिपा
थुया वइ ज्या ख्यलय् दया वइ । ध्यान बियाः न्यं, जिपि
व थकालीपिनिगु खँ । पशुपंक्षी स्वयाः मनु बिस्कं कथं हे
स्वभावयापि । इमिके बिबेक दु । इमिसं छुयाये ज्यू, छुयाये
मज्यू बांलाक थ्वीका कायेसः । थःत माःमाःगु माःमा कथं
बिचाः यानाः दयेकेसः । म्वाःसा स्यंका तुं छवयेसः । गुथि
धैगु नं समाज थें हे खः । गथे यानाः बांलाक छिक म्वाये
सयेकेगु, माया मतिना ग्वाहाली यायेगु, कालबिल यानाः
ब्यवहार छयेलेगु आदी खँ गुथिं स्येना च्वनी । माला हे वन
धाःसा भी फुक्कं छधी छवाः जुयाः ल्वाःवःपि दुःख ब्यूवःपि
नापं सामना यायेमा । अन्याः, अत्याचार स्वैतं मयायेगु, स्वैतं
याकेनं मबीगु । ईब्यः स्वयाः ज्याखँ यायेगु । यक्को यक्को
खँ दनी थ्व बिषय । लिपा तःधी जुया वःलिसें अथें हे थुया
वई सिया वइ तिनि । स्व, बाबु छ ला जिं स्वये साःप हे
लछिलाःम्ह मचा खः । छंगु ख्वालं हे धाः । छं लिपा कूलयागु
हे नां तइतिनि । देयागु हे न्ह्याय् तइतिनि ।

जिगु ल्हाः साला स्वयाः छ बुद्धिमान, ज्ञानी, बिद्वान
नं जुइ तिनि थ्व खँ छं बांलाक लुमंका ति । जिमिगु ज्या

छिमिसं बांलाक आखः ब्वनी कि मब्वनी, मब्वंसा गथेयाना
बांलाक सयेके सीके बीगु, लिपा छिमित ल्वःल्वःगु लजगाः
चूलाइ कि मलाइ । गथे याना छें कूल थामय् याइ जिमित
धन्दा चिन्ता जुया च्वनी । छिमिसं नं थकालीपिनिगु खँ न्येनाः
ज्या खँ याये सयेकी । लिपा छिमिगु नं जय् जय् जुइतिनि ।

उखुन्हु बाबुयात गुथियागु भव्य चिपः वायेके छवयागु नं छ
दक्कले क्वकालिम्ह जुया खः । अले छनं तःधी जुया वःलिसे
छं यागु ज्याः खँ लिपाया पिन्सं याःवई । जिमिसं नुगःलय्
तयाः बिचाः याना च्वने भीगु कूल मस्यनेमा । गुथिया सकल
दुजः उत्तिकं बांलाना, भिना वयेमा धैगु तःधंगु आस खः, सुवाः
खः । स्व बाबु गुथिइ छता वने म्हां धायेमते । भचा सहयायेगु
नं बानी दयेकि न्है । धैर्य तयाः च्वने सयेकेमाः न्है । मेगु
माली बलय् खँ ल्हाल्हां वनेका न्है बाबु ।

जितः गय्थें गय्थें च्वनावल । म्हां छम्हं जिरिग च्वनावल ।
उखुन्हुयाम्ह बाज्या व आःयाःम्ह बाज्याय् आकाश पाताल
थें पाःगु जिं बांलाक थुल । उबसं निसें व बाज्याया ख्वाः
न्हिन्हिं स्वये मास्तिवल । मस्यूगु मस्यूगु खँत मेमेगु नं न्येने
मास्तिवल । तर थौं नवाये मफुत । दय् दय् धैथें छयों जक
ल्हुकु ल्हुकु संका बिया ।

च्या व कौला नं थ्यंके हल । मछिं मछिं नया । व नसा
स्वयाः नं बाज्यायागु खँ साप यल । जिके छु खन जुइ, छाय्
ब्वःब्यूगु जुइ, छाय् हानं सःताः अथे धाःगु जुइ । जिगु छयने
पित्तु पीका छाय् लिजांया ब्यूगु जुइ । जिं उबले बांलाक थुइके
हे मफुत । थय्क थस्वयां बाज्या व ककाया ख्वाः नं चकंगु
खन । मुसुमुसु न्ह्यू ख्वाः नं खन ।

थौं जिगु उमेर नं खुइदँ पुले धुंकल । मचाबलय् जितः
धाथुइकूगु खँ आः सत्यथें तायावल । जिं नं आपालं ठक्कर
हण्डर न नं थुगु उमेरय् थ्येन । तर व बाज्यां कंगु खं
यक्को संघर्ष याये सल, फत । सुथां नं लात । जितः थौं व
बाज्याया न्ह्यैपुगु व ज्ञानवर्द्धक खँ भलभल लुमनाः न्ह्योने
न्ह्योने वयाच्वन ।

थौं जितः, थ्व देशय् जक मखु बिदेशया थी थी थासय्
चंपिसं नं 'हाइ' धकाः माया याइपि यक्को दयावल । टि.भि,
रेडियो, पत्रपत्रिका, अनलाइनं जिके अन्तर्वार्ता काः वइगुला
गुलि गुलिका । हनापौ व सिरपाःत न वःगु नं गुलिका, आपालं
सल्लाह ब्याकःवइपिला ग्वाःग्वाः का जिथाय् । न्ह्याथाय् वंसा

संरक्षक, सल्लाहकार, मू पाहालय तयेगु याना हल । उकिसनं जिं विशेष बिश्व समस्यायात दुथ्यंक, क्वथीक कयाः । 'सार्क सिंगल करेन्सी' भूतपूर्व राष्ट्रपति जर्जबुस व आःयाम्ह बाराक ओबामायात मतिना पौ नं च्वये धुन । आः हाइड पार्कया मर्म व रहस्य अले 'Brain drain' यात कयाः बाखँ च्वयेगु इवल्य दु । ई ब्यः स्वयाः थौया अन्तर्राष्ट्रिय संचार संस्थात BBC, CNN व Aljazeera सं बिश्व समस्या व समाधानयात कया बिश्लेषण, ब्याख्या यानाः थःगु नुगः खँ नं प्वंके धुनागु दु । छुं देशत नापं अमेरिकायनं चाःहिले धुन । राष्ट्रपति निसं कयाः थी थी नांदपि नापं खँ ल्हायेनं खंगु दु । जिगु जीवन सार हे लुया वलला धैथें च्वन । जितः नयेत, त्वनेत, पुनेत उखें थुखें जुइत छुं नं पीर चिन्ता मन्त । धालय थ्वःथें मिखाय सिचुकेथें । थौ यागु थ्व जिगु पहःचहः खंसा व जिमि गुथि बाज्या गुलि लय्ताइगु जुइ । आः वय्कः थ्व धरतिइ मदये धुंकल । थौ जिगु जीवन नं थुलि जुइ फुगु

नं वय्कः बाज्याया हे आशिर्वाद थें हे ताल जितः । जिगु छ्यनय पितु पियाः व पबित्र ल्हाःत सकल थकालि पिके नं दःसा गुलि ज्यूथें ताया वल ।

अथे हे थी थी कथं भिंगु बांलाःगु ज्याखं यानाः बाज्या बराजुया न्हाय तया ब्यूसा गुलि बांलाइ थें ताः, थौया भेला, बिद्याथीपिसं नं । थज्यागु क्वातुगु अन्तर सम्बन्ध थःथवय् न्ह्याबलें वया हे च्वनेमाः ।

धन्य व बाज्या, वयकः न्ह्याथाय दीसां वय्कःया जय जय जुइमा । व बाज्यां ब्यूगु शिक्षा, लिजां जिं आपालंसित कनेनं धुन । धन्य व गुथि, नखःचखः व संस्कृति गुकी दक्कलय सकलय तःधंगु 'म्हपुजा' उकिइ ई हिलावं लिसे हीका यंके फत धाःसा पक्का नं नेवाः गुथि व तजिलजि बरदान तुल्य जूवनी । जिं चाल नेवाः गुथि संस्कार नं खः, सरकार नं खः । उकिं अनन्त अनन्त तक्क गौरवमय जुया वनी । थ्व पक्का खः ।

भाजु भगतदास श्रेष्ठ यलया नांजाम्ह च्वमि खः ।

वय्कलं थी थी बिधाय च्वसू च्वया दी । लिसैं छम्ह बरिष्ठ सम्पादक व स्वतन्त्र पत्रकार नं खः ।

नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःतिपिन्त न्हुँदया भिन्तुना !



Happy New Year Nepal Sambat 1136

Pukar, Rekha, Paridhi, and Purak Joshi
Chicago, Illinois

झुवँया सिंतुना

नेपाल सम्बत ११३६ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !

Happy New Year
Nepal Sambat 1136



Anup and Pushpa Rimal
Ventura, California

RUNNING AMERICA

SLEEPING NEPAL



मङ्गल प्रसाद स्यस्यः
नेपाः

प्राकृतिक सुन्दरता, संस्कृति सम्पन्नता, जलश्रौतं तःमिगु दैव्य नैपाः । अथै है मू
श्रौत थनया जवता तसकं परिश्रमी, झां दु । तर जवतायात श्रष्टय तयाः लपंरूयाः
जुयाः नायौ जुयाच्चपिनिगु वर्णया बाहुल्यतां नैपालय राज जुयाच्चंगु दु ।

अमेरिकाय् च्वम्ह म्हयाय् मेलिण्डा लिसे अमेरिकाया नर्थ
क्यारोलिना, मार्लतया अप टाउनय् चाहिला च्वनागु । अनया
अपार्टमेन्ट व चिचिचाधंगु न्ह्यैपुगु पार्कय् आनन्द स्वयाः मस्त
जुया च्वनागु । ३०४० तँ अफिस, पसः, रेष्टुरा दुगु छैय्,
ततःब्यागु ताताहाकःगु लँत, उकिइ ब्वाँय् वनाच्चंगु मोटरत
स्वया च्वनागु । ट्राफिक पुलिस मदुगु, ट्राफिक लाईटयागु
इसाराय् हरन मन्याकुसै ब्वाय् वनाच्चंगु मोटर खनाः जि
अजुचाया च्वना । पेतिइ थःथःगु धुनय् मनू मस्त जुयाः न्यासि
वनाच्चंगु दु । चिचिधंगु स्क्वायर व पार्कचात, चिचिधंगु न्ह्यै
पुगु फोहरा वयाच्चंगु पुखुचात, थःगु हे प्रकारयागु मोनुमेन्ट,
पोल्य् थाय् थासय् अमेरिका व नर्थ क्यारोलिनाया ध्वाँय्त
ब्यायातःगु फसय् फिरिफिरि सताच्चंगु न्ह्यैपुक स्वस्व जि म्हयाय्
व तिरिमय्जु चाहुलाः मार्लतया सब काकां चाहुला च्वना ।

निभाः त्वयाच्चंगु दु, तान्वः । निभा त्वःसां मनूत लः
त्वनेगु प्लास्तिकया थल ज्वनाः थःथःगु धुनय् चःति वयेक
ब्वाँय् ब्वाँय् वनाच्चंगु दु, जगिङ्ग यानाच्चंगु दु, स्वच्छन्द जुयाः
आनन्द कयाच्चंगु दु । थन थःगु फुर्सत कथं मनूत सुथय्
न्हिनय् संध्याकाया न्ह्यागु ईलय् नं थःथःगु स्वास्थया ल्याः
तयाः न्ह्याबलें ब्वाँय् वनाच्चंगु जिं खना च्वनागु दु । बिदाया
न्हि जुयाः इपि न्हिनय् नं ब्वाँय् वनाच्चन । पार्कय् न्हिनय् नं
योग याना च्वंगु खना च्वनाम्ह जि अजु चाया च्वना । थःत
तन्दुरुस्त यायेत जिमय् वनेगु, स्वीमिङ्ग यायेगु नं अमेरिकन
तसे याना च्वंगु दु । नर्मन लेकय् चाह्युवना बलय् नं तालयागु
लःयात कुंकाः मोल्हुइगु पुखू दयेकाः न्ह्यैपुक मनूत मिसापि,
मिजंपि, मस्त लखय् स्वच्छन्द जुयाः म्हिता च्वंगु जिं खना
च्वनागु दु । बल्छी तयाः न्या लायेगु, बारबिक्कू यानाः लायात

मिइ छुयाः नयेगु यानाः पिकनिक वयेथें याना न्ह्यैपु तायेका
च्वंपि नं दु । थन अथे अमेरिकनलिसे अमेरिकाया हरेक क्षे
त्र नाप नापं ब्वाय् वना च्वंगु दु । हप्ताय् न्यान्हु ज्या यानाः
निन्हू बिदाय् थःगु कर्तव्य र स्वच्छन्दतायात नाप नापं कःधाना
अमेरिका हरेक क्षेत्रय् न्हापा लाकाः ब्वाँय् वनाच्चंगु जिं खना
च्वनागु दु । सडकय् मोटरत नं थःथःगु लँपु ज्वनाः कलच
हिले म्वायेक ब्रेक ज्वने म्वायेक, हरन बिइ म्वायेक थःगु हे
तालं ब्वाँय् वनाच्चंगु दु । थ्व जिं खनागु अमेरिकाया छपाः
शुक्ष्म किपा जक खः । अमेरिकाय् नियम दु, नियमयात हाचां
मगासे मस्त जुया मनूत थःथःगु ज्याय् व स्वच्छन्दताय् न्ह्यै
पुक ब्वाँय् वनाच्चंगु दु । विकासया पूर्वधार सम्पन्नगु अमेरिका
उकथं हे प्रगति नं जुया च्वंगु दु । थनयागु नियमं मनूतय्त
सुम्क मतः, मनूत नं सुम्क मच्चसे ब्वाँय् हे वना च्वंगु दु,
बिकास न उकथं हे जुयाच्चंगु दु । जिं ला बुढाबुढितनं छय्
पि लिसे चाहिला च्वंगु खनागु दु । खिचायात चाहिकिपित
खिचां लँय् खि फाःसा, व खियात भौतय् पोचिना थासय्
तया बिइत भौ कायेगु, खि तया बिइगु थलत नं एपार्टमे
न्ट एरियाय् सुचं बिया तयातःगु नं जिं खना च्वनागु दु ।
थुकथं नियम व नियमयात पालना यानाः अमेरिकनत थःत
थःकथं अनेकथं न्ह्यैपुक जिन्दगीयात हना च्वंगु जिं थःगु
अमेरिकाया प्रवासकालय् अनुभव याना, अनुभुति याना । हाय्
अमेरिका - थ्व अमेरिका खः, धन्य अमेरिका ।

जिं अमेरिकाया बारे थजागु अनुभुति याना च्वना बलय्
बाराक ओबामा अफ्रिकाय् वनाः थःगु पुर्खाया गामय् चाह्यु
वंगु दु - गेतय्गु स्वतन्त्रतायाबारे वकालतयात नवाना । ब्वा
या सम्मेलनय् अफ्रिकी नेतायात जिन्दगीभर पदय् च्वनेगु कुतः

यायेमते धका: धस्वा पतिचा क्येना च्वंगु दु । भ्रष्टाचार याये मते, देशय् शिक्षा, स्वास्थ्य व मेमगु पुर्वाधारय् लगानी अप्प या, रोजगारीया लँपुत बढेया, मिसातय्गु जीवनस्तर थकायेगु कुत: या । आ नीद नीन्धाम्ह दोब्बर जुइत्यंगु जन संख्याया ल्या:यात बिचा: याना: ज्या यायेगु या धका: उजं बिया च्वंगु दु । खानी व प्राकृतिक सम्पन्नतां धनिगु अफ्रिकी देय्या नेतातय् तथे धया: अमेरिकी राष्ट्रपति ओबामां बिश्वयात संरक्षण यायेगु व संरक्षक कथं - ईब्यया खँ न्चवा:गु दु ।

नेपालय् राजतन्त्र मदये धुकल । नेतात छम्ह छम्ह दत्तले थ:थ:गु धिपिइ ज्व: मदुपि धृतराष्ट्र जुया: न्हूपि जुजु जुयाच्वंगु दु । नेपा: बहुदलया दुने त:म्ह जुजु दुगु देय् ख: । नेपा: देय्यात छगू कथं रंगशाला भा:पा नियम मदुगु कासा म्हिते थें नेतातसँ संसदयात छयला च्वंगु दु । इतिहासयात दोष बिया: थ:थ:कथं देय्या बिकासय् दूरदृष्टि मतसे कांतसे किसिया मुल्यांकन यायेगु ज्या यानाच्वंगु दु । नेतातसँ यथे नवाना च्वंगु दु कार्यकर्तात थ:थवय् ल्वाना च्वंगु दु । थन भिजन मदुपि नेतातय्गु संसद दु, न्हय: व: पह: यानाच्वपि नेतातय्गु बाहुल्य दु । जिं खनागु अमेरिका ब्याँय वनाच्वंगु दु, भीगु नेपा: देनाच्वंगु दु । थन देय् दयेकेत न्हयलं चाये केगु, बाँलाक ख:थाय् पला:छीगु, ब्याँय वनेगु गुबले ? ब्याँये मवंक देय् गुबलें न्हयेचिलि ? प्राकृतिक सुन्दरता, संस्कृति सम्पन्नता, जलश्रोतं त:मिगु देय् नेपा: । अथे हे मू श्रोत थनया जनता तसकं परिश्रमी, ज्ञां दु । तर जनतायात भ्रष्टय् तया: लपंख्या: जुया: नायो जुयाच्वपिनिगु वर्गया बाहुल्यतां नेपालय् राज जुयाच्वंगु दु । परिश्रमि व ज्ञांदुपि जनता देसं पिहाँ वनाच्वंगु दु । गोरखालीया इमानदारिता नं बिदे शीतसँ मसिनरीया रूपय् जक खंकाच्वंगु दु । थ:त बुद्धत्व प्राप्त याये धुंकुम्ह बुद्ध नं मिखा तिसिना च्वंगु दु, स्वयम्भू नं मिखा तिसिना च्वंगु दु, महाद्यो नं मिखा तिसिना च्वंगु दु, नेतातय् नाप नापं जनतां नं मिखा तिसिनाच्वंगु दु, ने पा: देय् द्यना हे च्वंगु दु । अमेरिका रनिग जुया: फुक्क क्षे त्रय् बिकास जुल, नेपालय् नेतां निसे जनतात फुक्क मिस गाइडेड जुया: द्यनाच्वंगु दु ईया अर्लामयागु गं न्या:गुयात वास्ता मतसे । भीथाय् अन्धकार जुया: ख्यूसै च्वच्वंगु दु,

अमेरिकाय् निभा: त्वयाच्वंगु दु । अन व थनया ई ब्यलं थथे हे धा: । अमेरिकाय् हिती हा:गु ल: नं निश्चिन्त जुया: त्वने ज्यू, नेपालय् जनतायात माक्व ल: व मत हे मव:, जारयागु ट्यांकरयागु ल: न्याना: ज्या ख्यलेमा, व नं त्वने ज्यू मज्यू ग्यारण्टी मदु । वा व:सा लँ ध्याच:, मवसा धुफ्व दँ । फो हरयागु रिसाइकलया व्यवस्था मदु । जनतायात मजिमगागु सेवा नं सरकारं बिइ मफु । अमेरिकाय् थें एकनासं मोटर ब्वाके ज्यूगु लँया नेपालय् कल्पना नं याये मफु । बिचरा ने पा: देय्, सगरमाथाया देय्, बुद्धया देय्, पशुपतिनाथया दे य्, देवभूमि नेपा:, जिगु नेपा:, छिगु नेपा: । बिकासया ज: लुइकेत मस्तं द्यनाच्वंगु नेपा:, भीगु नेपा: । थ्व नेपा:यात छि जि भीपि फुक्क जाना: न्हयचिके मा:गु दु - थ्व ईया स: ख:, आर्तनाद ख: । नेपा: न्हयच्यूसं जक भीसं बिश्वय् न्ह्याय् ब्येगु थाय् दइ । सगरमाथा च्वापु नायेका: ख्वयाच्वंगु दु, बुद्ध तनाच्वंगु बुद्धत्व मालाच्वंगु दु, नेपा:मितसे बिकास व प्रगतिया लागि चित्कार यानाच्वंगु दु - नेपा: दने माल, ब्याँये वने माल ।

नेपा:या थजागु चित्कार दुने नेपालय् व:गु प्राकृतिक बिपत्ति त:भुखाचं नेपा:यागु पला:यात न्हयचिलेत अन पना ब्यूगु दु । थ्व त:भुखाचं नेपा:यात बामलाक क्वथला ब्यूगु दु, दुग: क्वय् त्वथला ब्यूगु दु । अभ् सम्बन्धित क्षेत्रया बैज्ञानिकपिसं नेपा:या हिमाली क्षेत्रय् व भारतया उत्तरी क्षे त्रय् हानं हानं त:भुखाय् वया: यक्व जन धनया प्राकृतिक घा:पा: फयेमालिगु अनुसन्धानं क्येनाच्वंगु दु धका: धयाच्वंगु दु । त:भुखाय् लिपा न्हूगु नेपा:या कल्पना या:सां नेपालय् ब्यवहार कथं फुक्क द्यना हे च्वन दनि, जागरण मव:नि । न्हय: व: छु यानाच्वपिसं नेपा:यात न्हयचिकेगु लँय पना हे च्वंगु दनि । धात्थे द्यनाच्वपित नं थने मा:गु दु, न्हय:हू याना च्वपित ला न्हंका हे छ्वयेमा:गु दु, - नेपा:यात न्ह्याथें याना: नं न्हयचिके मा:गु दु, बिश्वयात न्हयचिकेगु पलाखय् नेपा:यागु पालिख्वायँ नं लाके मा:गु दु, बिश्वया प्रगतिया पलाखय् नेपा:यागु नं नां तये मागु दु, नेपा:मितय्गु नं गौरब तये मागु दु । नेपा:या जय जुइमा, नेपा:मितय् जय जुइमा । जय नेपा: ।

भाजु मंगल प्रसाद स्यस्य: नेपाल भाषाया साहित्य र्ग्यलय् तसकं बांजा:म्ह निबन्धकार ख: ।

व्यक्त्या न्हापांगु निबन्ध 'चिप' नेपाल सम्बत १०८८ सं 'पुजाभ्र:' लय् पिदंगु ख: ।

लाइफ



जगदीश चित्रकार
नेपाः

छ्यौं भचा धैचुइकाः जितः मिस्वाकुनं स्वयाः व
मुसुक्क न्हिउबले पिहांवःगु प्रेमबाण जिगु बुगःया
वारपार जुल । उकिंया असह्य पीडा दुःखं जाःगु
मखु, सुखं जाःगु जुल ।

जिं वयागु ल्हाः ज्वना । ल्हाः क्वाः । नाइसे च्वं । उबलय्
गुह्यश्वरीया बनय् चाःहिउ वनाबलय् जिं न्हापालाक वयागु ल्हाः
ज्वनाबलय् गुलि न्ह्याइपुगु खः उलि हे न्ह्याइपुसे च्वंगु खनाः
जितः अजुगति हे जुल । उबलेया व स्पर्शया गुगु त्वःमंके मफइगु
अनुभव जुइगु खः, उबले व गुगु अपूर्व स्पन्दन जुइगु खः आः
नं अथे हे जुयाच्वंगु न्हयः ला ज्वःला थें जुयाच्वन ।

वं काचाक्क ल्हाः स्वाहायेकल, "This is wrong Gopal."

जिगु कथु गन । ई घुर्काः धया, "छाय् wrong?"

छक्कलं भिभांमिभां दंक द्यः खिउँया वःथे वं ख्वाः खिउँकल ।
कपाःया ला कयेकुन । गबेत वं छुं नमवाः । हानं ख्वालय् लुयावःगु
लहर शान्त जुल । कपाःया कयेकुंगु ला हानं माथं वन । अदिति
गम्भीर जुल - "जिगु लागी ब्याहा मात्र ब्याहा मखु । थ्व छगू
पवित्र बन्धन खः ।"

जिं धया - "बन्धन धइगु बन्धन हे खः । थुकिइ स्वतंत्रताया
नस्वाः मदु । स्वतंत्रता स्वाः । बन्धन नवः । बन्धन गुबसं पवित्र
जुइमखु ।"

हानं वयागु ल्हाः ज्वने मास्तेवल । तर आंट मवल । थ्व
वयात मयः धइगु सिइधुंकाः अथे यायेगु पाय्छि मतल । खास
खँ ला वयात मयःगु जितः छुं याये मास्ते मवः ।

वातावरण उकुस मुकुस जुल, छायाःसा जिगु खण्डनया
लिसलय् वं सः मतल । जितः थःगु खँ तर्क थें जक ताल ।
वयागु मौनतां जिगु तर्कयात सलंसः कू जुइक कुचाथला बिल ।

वं छुं नवाइला धइगु जिगु आशयात म्वाये चुइकाः व दन
- "जिं कफि हये न्हि ।"

कफि हयेम्वाल धायेत जिं म्हुतु चायेके मलावं हे जि म्हुतु
प्वातिना । नवायेगु छुं मल्यन थें च्वन । उगु अवस्थाय् अन
फयेतुनाच्वने उलि ज्याछिनी मखु । जितः धाःसा अनं दनावने
माःस्ते मवयाच्वन । कफि त्वनाः पलख सां ताःहायेक च्वनेगु
अवसर दइगु जुल । जि सुम्क च्वना ।

कफि ज्वनाः व वल । बिज्वरागु निगू कप - छगू वयात,
छगू जितः । कप बिज्वरा छुं तःधंगु खँ मखु । तर जितः वं
सिइक चायेक अथे याःगु थें ताल । उकें जितः तिक्क मिन ।
दुःख जुल ।

छघुतु कफि त्वनाः वं कप दिकल - "थःथःगु विश्वास
थःथःगु आस्थाया खँ खः । थ्व वाद-विवाद तर्कया खँ मखु ।
Besides, he is very good to me. Am very fotunate to
have a husband like him. You know what I mean."

वयागु खँ न्येनाः अन वनाच्वने मास्ते मवल । नुगलय् थुं
दिक दुने निसे ख्वाउँसे च्वनावल । सुनानं जिगु नुगलय् छुरां
सुयाबिल, जितः उलि हे छटपट जुल । बागू कप जक त्वनाः
जिं दिका । जि दना - "जि वना हे छवये अदिति ।"

व कप ज्वनाः फयेतुना हे च्वन । मदं । सिइक चायेक
हे वं जितः तिरस्कार याःगु ताल । मिखां मखंक तं वल ।
छवानाह्वानामिक ह्वयाच्वंगु जिगु तंम्वय् वं अन हे फ्येतुनाः
घ्यः लुयाबिल, "Good bye Gopal take care."

जि अनं पिहां वया । महाक्रोधया ग्वःफसं जितः थाःगाः
मदयेक फनफन च्वय्च्वय् ब्येका च्वन । सह यानां सह याये
मफयाः जिं "सूर्य" छपु न्याना । पसलय् च्वंगु लाइटर् चुरोट
च्याकेत छयं क्वछुना । तर जिं मच्याका । लाइटर् स्याना ।
जिगु तँ वयापाखें फहिलाः थः पाखे हे स्वल ।

सकसिनं सिउगु खँ, चुरोट त्वनाः क्यान्सर जुइफु धकाः
चुरोट बताय् वार्निङ्ग च्वयातःगु दु । त्वःते धुंगु चुरोटयात हानं छाया
ज्वने यल ? तसकं दुनेच्वंगु नुगःचुइ चाहे मचायेक बलनावःगु

थ्व छगू निराशा खः । आत्महत्या खः ! आत्महत्याया लँपु हानं ज्वनेगु पलाः खः । थःगु स्वाभिमानयात स्यानाः वयागु न्हयःने ल्हाः फयेगु ज्या खः थ्व । व नं छुकिया लागि ? छकः ल्हाः ज्वनेत ? छगू स्पर्शया लागि ? सुं मिसायात थियाः ज्वनाः जुया वइगु आनन्द । सुख । सन्सनी । छु व उलि उच्चस्तरया खः ला ? छु उकिया उलि तःधंगु मू दुला ? मखुगु लँपुइ लात । फहिला । ल्हातिइ च्वंगु चुरोटयात लँय् वांछवया । चुरोट छाये न्यायेमाल ? छाये वांछवयेमाल ? पसल्यां खन । छुं थुइके मफयाः पसल्यां जिल्ल जुयाः स्वयाच्चन । लँय् तुइसे छहाकः चुरोट । म्हासुगु फिल्टर । हर्टफेल जुयाः थस्सः पायाच्चम्ह मनु थें । लँय् तंम्ह छम्ह बेवारिश मचा थें - व चुरोट ।

यामाहा मोटरसाइकल छगः ब्यांय वल । चुरोटयात क्यल । प्वात्या प्वात्यां ग्वलाना च्वम्ह चुरोट सँन्यापति जुल । कफि हयाः वं जितः सत्कार याःगु खः । सम्मान याःगु खः । कफि बागू जक त्वनाः जि एक्कासि दनागुनंला वयात तिरस्कार यानागु जुल । अदितिया तेल्लाःगु मिखां व मखंगु खइमखु । वं छु बिचाः यात जुइ ?

लँ चिब्या । कात्तुकाः । स्टीलया दराज क्वबियाः मतुस्वयाच्चंगु मोटर साइकलया इवः, गनं पास जुइगु ध्याक्वय् न्यानाच्चम्ह रिक्शा । मनूनं मनूयात चिइकाः न्हयचिलाः हानं लिचिलाः न्हयने वनेमफयाः दिनाच्चंपित हाचांगायाः मनूत थःथःगु लँ लुइकाः पूर्व पश्चिम, पश्चिमं पूर्वय् वनाच्चन । अर्थात् न्यासिवने ज्यामछिंगु ला जु हे जुल, उकिसनं परस्पर विपरित दिशाये वनेत संघर्ष यानाच्चंपि मनूइवः थःथवय् त्वानाः अन मनूतय्गु छगू कथंया चक्रव्यूह हे बलनाच्चन । व चक्रव्यूहया दुने जिगु पलाः अनया अनं हे तुं चाःचा, हिलाच्चन । बल्ल तल्लं चक्रव्यूह दुने मुक्त जुल । प्यका लँय् थ्येन । जवय् हिला । अनं छत्वाचा न्यासि वने धुंकाः तब्यागु लँय् थ्येन ।

लँसिथय् इवः इवः लाचाच्चंगु पसः क्वः छँक्वःया च्वय्च्वय् ब्यातःगु साइनबोर्डय् च्यातल - हाइतेक इन्फर्मेसन सर्विसेज सेण्टर, वोमेगा हाउस, प्रधान स्टेशनरी, अल्का अप्टिकल्स, साइबर क्याफे, एनसेल, लभ बर्डस् डान्स बार, गोरखा मूभर्स एण्ड पैकर्स ।

जिगु न्हयःने न्हयःने छज्जुविलास व राधिका न्यासिवना च्वंगु खनेदत । छज्जुविलास मेनेजर, राधिका एकाउण्टेंट । निम्हेसियां अन्नपूर्ण ट्राभल्सय् ज्या याइगु । निम्हं डिभोर्स जुइधुंकुपि, तर निम्हं ब्याहा मयासेच्चंपि । नगु थें इपि न्हयाथासं नाप नापं ध्वदुया च्वनीगु । वंगः, बसपार्क, सुपरमार्केट - अनथन धइगु हे मदु ।

न्हयाथासं ध्वदुया च्वनी । अफ गालं पिने मनकामना द्यःयाथासं निम्हं नापं पिहांवःगु नं खना । उलिमछि क्लोज जुयाः नं इपि छाये ब्याहा मयासे च्वंगु जुइ थुइके थाकु ।

राधिका २८ दँ, २९ दँ दत जुइ । छज्जुविलास नं ३२ दँ पूगु खइ मखुनि । इपि निम्ह नापं जिगु नतुसुतु दु । विशेष छज्जुनाप । छज्जुविलास मांया प्वाथंनिसें हे हास्य कलाकार जुया जन्म जूगु खःला धयाथें जितः च्वनीगु । वं न्हयाबलें न्हिइका च्वनी । प्वाः स्याक्क न्हिइके फु । जिगु व इमिगु पलाः उति हे जुइक न्हयानाच्चन । इपि न्हयःने न्हयःने जि लिउने लिउने । म्हासुगु छँ न्हयःने इमिगु पलाः दित । जःखः इमिसं खूतसैं थें पालापुलुं स्वल । इमिसं लिफः नं स्वःगु खः । तर इमिगु हथाय् चाःगु मिखां जितः खंके मफुत । छँ दुने इपि स्वात्त दुहांवन । अन थंकाः लुखा दुने जि स्वया । तलय् थहां वनेगु साइनबोर्डय् च्यातल - गर्भपात सेवा केन्द्र, पहिलो तल्ला ।

छँया लबय् चुलुयाः दयेत्येन । मार्बलया बँय् लः वानाच्चन । बिनितां काचाकाचां माफि फ्वन - “सरि सरि गमलाय् लः बियाबलय् वात । हुइ धइगु ल्वः हे मन ।”

लः हुइत व हथासं कापः भ्वाथः माः वन । गमलाय् सइगु मा र्स्वामाय् बिनिताया अगाढ माया ममता दु । छँ दुनेया वा पिनेया गमलाय् वं उतिकं माया यानाच्चनी दुनेया गमलाय् बुयाच्चंगु वाउँहल्य् वं नायुगु भ्वाथलं हुयाच्चनी । वं हः हुयाच्चंगु जक मखु, इपिनाप खँल्हानाच्चंगु थें खनेदइ । व र्स्वामाय् तनाच्चन कि थः जःखः छु जुयाच्चन धइगु हे वं चाइमखु । छायेधाःसा व अथे सनाच्चनीबलय्, नवायेबलय् व गुबसं गुबसं थारान्हइगु । अथेच्चं, वया जिनाप स्वयाः गमलाया र्स्वामा, मानाप क्वातुगु सम्बन्ध दु ।

क्वथाय् दुहां वनाः लं हे मत्वःतुसे लासाय् ग्वारातुला । त्यानुगु मखु, अय्सां तसकं त्यानुचाः थें, म्ह न्यःथें जुयाच्चन । नुगलय् छुं मदु । तुयूगु सिलिगय् मिखा इरुथिरु जुयाच्चन । प्वाः तग्वःम्ह, सके प्वाथय् दुम्ह जुइ, माय्बिलिचा छम्ह बुलुहुं न्हयानाच्चन ।

सिलिङ्ग मतया कभरय् तज्यानाच्चंगु, न्याना हये धाय् न्हयाबलें ल्वःमनीगु । जिं धया - “मतया कभर छगू न्यायेमाःगु, न्हयाबलें ल्वःमनीगु ।”

बिनितां लिसः बिल - “जिं न्यानाह्ये धुन । जिं तयेत स्वयागु तये मफुत ।”

चिकु ज्वर वयेकाः मां लासाय् ग्वारातुला च्वन । ब्लंकेतया द्यःने हानं मेगु ब्लंकेत छपु फायेका बिया । बिनितां क्वथाय् हे नयेगु हयाबिल । मानं क्वाःगु चिकेन सूप जक त्वन । गंपि न्या

तयाः दयेकातःगु गोलभेडा अचारया सवाः काल, मेगु नसा मयेल धकाः चिइकल । मांनं धाल, "गजाःगु चिकुया वःगु, छिमि नं न ।"

लासाय् ग्वारातुलाः मां नं ब्लांकेत च्वथ्यंक सालाकाल । मिखा तिसित । न्ह्यःने लिउने म्हा दुने ब्लांकेत स्वचाका बिया । थय्क स्वया - झ्याः खापा चालाच्चन । तिनाबिया । छ्यं फुसय् च्वंगु टेबल लाय्म्प स्यायेत स्वया, तर ल्हाः लिचिल । मस्याना । खापा तिनाः क्वथां पिहांवया ।

जि थौं पिने हे नयावये धकाः बाःनं फोन यानाहःगु जुयाच्चन । अक्सर यानाः जिपि न्ह्याबलें नापं नयेगु । मां, बा, जि व विनिता । डाइनिंग क्वथाया भचा ताःहाकःगु टेबलया प्यकुनय् फ यतुनाः जिपि नापं नयेगु । बाःया चुलिंचू मां फयतुनादी । जिगु चुलिंचू विनिता फयतुइ । टेबिलय् विनिता खाना तयेहः । प्यम्ह च्वनीथाय् निम्ह जक जुउबले; अले प्यम्हेसिगु सः पिहां वइथाय् निम्हेसिगु जक जूबले गुलि भिभामिभां दनाच्चंगु । गर्भपात केन्द्रया खँ कथुइ थहांवल । सुयातं सिइके बिइ मास्ते मवःगु कर्पिनिगु गुप्ती खँ पितहयेगु पाय्छि मताल । थहांवःगु खँयात हानं घुर्का तुं छवया । म्हुतुप्वाः चालाः हानं म्हुतुप्वाः तिउगु विनितां खन ।

"छु धयादी त्यनागु ?"

"छु नं मखु ।"

जिगु खँ कथुइ थाःगु खनाः जुइ, नयेगु हे दिनाः विनितां जिगु ख्वाः त्वालां स्वयाच्चन । छु नवाइला धकाः आश यानाच्चम्हं जिं नमवाःगु खनाः वं हे सः तल - "छितः लाः छकू तयेला ?"

खाःयागु तग्वःगु ख्वला (Bowl) य् तयातःगु ला कयाः तया बिइत वं ल्हाः न्ह्यचिइकल । जिं धया, अहो ! छ उलिमछि मयः । निकू जक ।"

हानं विनितां सःतल - "गाडि सिमधःनि ला ? भैसेपाटिइ वनेमाःगु, थौं नं फोन यानाहल ।"

"कन्हय् सिधइ ।"

जा नये सिधयेकाः जि स्टडि रूमय् वया । कन्हय् अफिसय् माल्ट प्रोजेक्टया पेपर प्रिजेन्ट यायेमाःगु । पेपर ला तयार जुल तर छु छु लुमधनाच्चन । क्वचाःगु इवः हानं हानं ब्वनास्वया । थुकिइ दयेकेमाःगु खन । अन नं मजिउ थन नं मजिउ । दयेके माःथाय् रिराइत याना । ब्वना स्वया । तसकं लुधन । ज्या सिधइबले ह्वइगु न्ह्याइपु स्वां हल ।

अंगः पाखे स्वयाः विनिता चाःतुला द्यनाच्चने धुंकल । जि नं नापसं ग्वारातुला । देपा ल्हातं घयेसुया । वया न्हयलं चाल । वं जिगु ल्हाः चिइकल - "तांन्वः । ल्हाः चिइका दिसँ ।"

वया सलय् न्ह्यः ल्वाक ज्याना च्वन । जिं ल्हाः चिइका । हानं अदिति ल्हाः स्वाहायेका, "दिस इज रङ्ग" धाःगु लुमना वल । अदिति खनाः तं वःगु लिसे लिसे छाय् छाय् जितः विनिता खनाः नं तं वल । लासां जुरुक्क दनाः कुहां वया ।

किचेन टेबिलय् च्वय्च्वंगु दराज चायेका । ह्याउँगु अय्लाः ल्येहं पुयाच्चंगु शिशि न्हिलाच्चन । भतीचा हे जक ल्यनाच्चन - जितः हे धकाः ल्यंका तःथे । गिलासय् अय्लाः पंकाः लिभिङ्गय् वया । सोफाय् फयेतुना । अय्लाःया सवाः बुलुंबुलुं कया वँव हानं व हे खँ नुगलय् चाःचाःहुल । वहे वहे अदिति । सुम्क च्वने मफुत । सह याये हे मफुत । मोबाइलय् मेसेज टाइप याना, U R MY LIFE. आः अदिति छु जवाफ बिइगु जुइ ? जिगु नुगः मुसुं न्हिल । थथे अय्लाखं न्ह्याइपुक च्वय् च्वय् थःत यंका च्वंबलय् पिने मूलुखाय् ताः किति किति यानाः खापा चायेकूगु सः वल । लिभिङ्गय् दुहां वयेगु लुखाय् बाः इवातां दं भाल ।

जव ल्हातं लुखाय् बः कयाः धयादिल -

"मद्यनानी ला ?"

"अँ, दने त्यइन ।"

मेगु छुं छां नमवासे बाः सुति सुति थहां भाल । बाःनं अय्लाः त्वनाभाःगु दु । गुलिं गुलिं अय्लाखं काइबले उप्चः खँ ल्हाइपि दु, अलय् उप्चः न्हिलीपि, अज्ज क्वय्यागु वर्गयापि ला हिसात्मक जुइपि नं दु । जिमि बाःयात अय्लाः उप्चः जुल कि पलाः थातय् मलाः धइगु जुइमखु । पलाः जक एकदम बिस्तार जुइ । खासा पलाः जुइ । खँल्हाःसां चीहाकयेक छत्वाः नित्वाः जक खँल्हाना दिइ ।

जिमि बाः छम्ह पत्रकार नेपालय् न्हपालाक अंग्रेजी न्हिपौ लिकाःपिनि इवलय् स्वंगूगु थाःसय् लाःम्ह । निपाना जक दुगु चीधंगु साइजया पत्रिका । कभरेज आपाः म्दु । तर कप्पाय्क्ट । आः प्रिन्ट मिडियाय् पिने नं इनभेष्टमेण्ट दुहां वल, ततःधंगु पब्लिकेशन पिहांवल । इमिगु ततःधंगु साइजया न्ह्यःने, आपाः पानाया न्ह्यःने, बाःयागु चीधंगु साइजया निपानाचा जाःगु न्हिपौ तसकं चीधं जुयाः सर्वसाधारण मिखाय् खनेमदया वन । सर्वसाधारणं स्वइगु ग्वः पाना दु, गुलि खँ दु अले मू गुलि । उकिइ न्ह्यःने बाःया न्हिपौ थिकय् खनेदत, खनेदुगु जक मखु धात्थे हे थिकय् जुल । अयनं गुलि सर्कुलेशन दु उकें खर्च सायाच्चंगु दु । फिगः चागः व च्वकि लिक्का नयेत पाय्छि जुइक बाःनं पत्रिका न्हयने तयाबिइ । अर्थ, राजनीति, समाजया दुनेच्चंगु अभाव बिसंगतियात बांलाक विश्लेषण यानाः ब्यादिइ । अःपुक मिखां खंका बिइगु

कुतः यानादी । तर दुनियां व मखं । पत्रकारीता संविधानया प्यंगूगु अङ्ग धयातःसां थ्व सिद्धान्त जक खः । थन भीथाय् भतीचा म्हुतुइ ल्वसुका बिउसा फुककं चुप । अले तःधंम्ह अपराधियात त्वपुया चीधंम्ह मनूयात तःधंम्ह अपराधी यानाः क्यने मफइ धाये फइ मखु ।

तःधीम्ह न्यां चीधीम्ह न्यायात न्याथासं नयाच्वंगु दु । फरक थुलि हे कि इमिथाय गाक्कं शिक्षित व संवेदनशील खुफियातयगु सञ्जाल व प्रशासनक संजाल व प्रभावकारिता भीथाय् सिके सम्बन्धित अधिकारीयात सुम्कतये मफइ मखु । आखिर मानव स्वभाव न्ह्याथासं व हे खः । जनता नं गाक्क अचेतनशील व सुशिक्षित जूगुलिं इमिथाय् म्हुतुइ ल्वसुके थाकु ।

बाः खनाः माया वं । वय्कःया प्रति श्रद्धा नं दु । तर मांया बाःप्रति आपाः श्रद्धा मदु । मां सर्वोच्चयाम्ह वरिष्ठ वकिल । बाःया नुगल्य् बः बः खँ दयाच्वनी उकियात ताःहाकयेक ब्यादी । मां नं बाःया खँ न्येनी तर लिसल्य् निइवः स्वइवः खँया लिसः बियाः बाःयात इवाँ यानाछ्वइ । बाः सुम्क च्वनी । जितः म्हाइपुसे च्वनी । छक्कः निक्कः बाःया खँ न्ह्याक्क हे असंगत जूसां उकियात मां नं खण्डन याना मबिउसा बाःया स्वाभिमानय् घाः मलाइगु जुइ । मांया न्हयने हीन जुयाः छयं क्वमछुइगु जुइ । अदालतया वय् कःया प्रखर वक्तृत्व कला छैय् छाय् ब्वयेहये माःगु ? थ्व मांयाके दयाच्वंगु तसकं बांमलाःगु अभिमान हे खना ।

प्रिजेन्ट यायेमाःगु पेपर तयार जूगुया खुशि, अदितियात मेसेज छ्वयागुया खुशि अले अय्लाःयागु रस कयागुया आनन्द । थ्व स्वताजि ल्वाक्ज्याबले जितः आनां न्हयः वल । घडी स्वया । चान्हसिया साढेबान्ह जुइधुकल । जि लासाय् ग्वारातू वना । ग्वारातुला मिखा तिसिनाम्ह मिखाप्वाः चाःबले सुथसिया नौ बजे जुयाच्वने धुकल । अदिति जिगु मेसेजया लिसः छु च्वयाहइगु जुइ ? दना नुगल्य् न्हापालाक लुयावःगु न्हयसः हे थ्व जुल ।

ब्रेकफास्त नयेत जि डाइनिंग टेबलया मेचय् फ्यतुनाबले बिनितां धाल - "सिरियल फुत, थौ छक्कः स्काय्म्बल्ड एग व पाउरोटि टोस्ट जक कयादिसँ । नयेधुंकाः रिजार्ज कार्ड छगू न्याना हया बिया दिसँ ।"

रिजार्ज कार्ड न्याना हया बिया । बिनितां जिल्ल जुयाः जिगु ख्वाः स्वल - "का टेलिकमयागु ला न्यानाहया दियागु ? एन सेलयागु माःगु मखुला ?" जि ला भल्यँस्स वन । गजाःगु नुगः मदुगु ? अदितियात जक लुमंका च्वनागु भवा उप्पः हे जुल । थःत थमंतु छक्कः धिक्कार हे याना ।

हानं पिहां वनाः एनसेलया रिजार्ज कार्ड न्याना हया बिया । अदितिया मेसेज मवः । दश बजे जुल, बाह्र बजे जुल, दुइ बजे

जुल तर मेसेज मवः । न्हिछिं मेसेजया आशा जक याना फुत । कन्ह्य् खुन्हु मवः, कंस खुन्हु मवः, स्वन्हुजालय् मवः । छवाः तक पियाः नं मवसेलि जिं मेसेजया आस त्वःता बिया । थःगु नुगःयात मेमेथाय् हिइका यंका ।

क्यबय् वना । सितुघाँय् बुयाच्वंगु छबालाः ताःहाकःगु बै वाउँसे बाँलानाच्वन । म्हासुगु स्वां थहांवया च्वंगु नं बांलाः । प्याजि रंगय् तुयूगु फुतिफाति दुगु कुलिकालिचिगु स्वांहः गुलि बांलाः ! छुस्वां, छुस्वां । स्वांतयगु नां मवः ।

कृष्णभाइयाके स्वांतयगु नां वः । वयाके स्वांतयगु नेवाः नां वः । नेवाः नां मदुगुया अंग्रेजी नां नं वः । वयाके न्येनाः स्वांतयगु नां छक्कः तिपय् याये धाये । न्ह्याबले अथे । कृष्णभाइ हप्ताया निक्कः क्यबय् ज्या याः वइ । कृष्णभाइया ज्या बांलाः । मनू नं भि । हानं स्वांमा इवःया न्हयःने इवल्य् कयातुगु पाछै वाउँक थहां वयाच्वन । नुगल्य् सिचुसे च्वन । थुबल्य् हे बिनिता ब्यां ब्यां वल । छिगु फोन धकाः मोबाइल बिइहल । अदितियागु फोन ला ? नुगः धुकधुक मिन । रिक्कनय् रोहनयागु नां खनेदयाच्वन । रोहनया सः तायेदत - "गोपाल अशोकया मां मंत । दुइ बजेतिइ पशुपतिइ थयंकेमाली ।"

अशोकया मांयात पाटेघरया क्यान्सर जूगु । प्राइमरि स्टेजय् सिइके फुगु जूसा केयर जुइगु । नेगलिजेन्स ला मखु । वाःचाः मदुगु । डाक्टरं पेन कीलरया ताःहाकःगु लिस्त दयेका बिउगु खः । तर ब्रुफिनं च्वये नयेम्वाल । क्यान्सर जुयाः नं थुलि याउँक सिइगुयां उप्पः सु भाग्यमानि जुइ ? लिप्तय् अशोकं कनाः सिउगु खः ।

लुँया भाः न्यासः कुहांवल । अमेरिकी अष्ट्रियन अभिनेत्री लुइ रइनर सच्छि व प्यदँया उमेरय् निमोनिया जुयाः लण्डनय् च्वंगु थःगु छैय् मंत । वय्कः लगातार निक्कःतक ओस्कार पुरस्कार त्याकूम्ह न्हापांम्ह व्यक्ति खः । म्हिगः ओमकार वाशिंगटन डिसिइ वन । आइएसआएसया आतङ्ककारी ज्याइवलं इराक व सिरियाय् दक्खियादुने ७६ हजारं मयाक मनूत उकिइ मध्य आपालं सर्वसाधारण नागरिक सिइधुकल । लस एञ्जेलसय् निदँ दुम्ह मचा सुनानं वाःचाः मदयेक मांम्हसिगु पर्सय्च्वंगु पिस्तोलय् सनाः पिहांवःगु गोलिं लानाः मांम्ह सित । सरकारं दुरुया भाः छक्कलं फिर्का थकाल । रूचिकायाथाय् थौ ममः नया । लायागु सिकं भेज ममः साः ताल । ताप्लेजुंगय् भीषण आगलागि जुयाः डेढ अरबं मयाक ध्वस्त । त्रिलोचनां न्यूयोर्क किण्डल बूक छगू छ्वया हल । कुलशेखर, दीपिका व निम्ह काय्पि टेक्सासय् वन । थः छय्यात बलात्कार याःगुलिइ उजुरी याःम्ह ६५ दँ दुम्ह

बुरायात प्वाथं वारपार जुइक गोलिं कयेकाः स्यानाबिल । रौनकया न्हू न्याःगु सिभिल होम स्वःवना । अमेरिकी इन्भाइरनमेण्टल इञ्जीनियर पासा कल्सि रोबर्टस उकुन्हु वंगु आइबारखुन्हु साप हे मत्यवं बैककया बुमरुनग्राद हस्पिटलय् मंत ।

विमल खतिवडा सानफ्रांसिस्कोय्, रोमा न्यूयोर्कय्, निर्वा बोस्टनय्, अगिब इण्डियाना पोलिसय्, सौरभ जर्जियाय्, पशुपतिमान क्यानससय्, दामोदर कोलोराडोय्, चिराग चाँद मिनियापोलिसय् । सःसिउपि थथे फुक्क फुक्क अमेरिकाय् वन कि ब्रेन ड्रेन (Brain Drain) जुल कि छु यायेगु ? नेपाल न्ह्यपु मदुगु राष्ट्र मजुइला ? अथेला आः हे जुइ धुंकल । संविधान छगू च्येत थुलिमछि ई गथे ? ल्हाःया पतिचा छपु मसंकुसे मेचय् धुकुमुकु धायेक च्वनाः भत्ता स्यानाच्वंपि सभासद तय् गुलि लय्तासू वः जुइ ? अथे तुं सत्ताय् च्वनाः ह्याकुला स्यानाच्वंपि प्रधानमन्त्री व मन्त्रीतय् गुलि मस्ति धइगु ला भूकम्प पीडिततय् टि. भि. संबोधन यायेत स्पीकरया सत्तिक वंबले प्रमया वास्याक न्हिले वःगु उबले टि. भि. स्वयाच्वंपि सकल जनतां ला खँ हे खन । भूकम्प पीडिततय्गु सहायतार्थ सरकारं न्ह्याकाच्वंगु ज्याइवःया कार्यान्वयन ला गुलि गुकथं गन गन धइगुला टि. भि.या मिखां, पत्रपत्रिकाया मिखां स्वयाच्वंपि जनतां खनाच्वंगु हे दु । उकिया वृहत उल्लेख थन यानाच्वने म्वाः ।

एवं रीतं इ बिना ववं छन्हु सतकया पेटेइ छम्ह मनु नापलात । वयात खनाः जि तक्क दिना । जितः खनाः व तक्क दित । म्हसिउ, म्हसिउ थें च्वं, लुमंके मफयाच्वना । गबायत वं जितः स्वयाच्वन, जिं वयात स्वयाच्वना । बुलुहुं ख्वाः म्हसिया वल । कलेजय् नाप्यं ब्वनापि । चन्द्र भण्डारी ! सँ हायाः बागः छयंथंयंक सँ मदयाच्वन । न्यताः पाँय् चिनाच्वन । मिखा कुनय् छध्वः निध्वः ला कयेकुंगु खने दयाच्वन ।

“ए चन्द्र छु दु हालखबर ? गन च्वं च्वना ?” छकलं जिगु एक्सायतेड सः पिहांवल । वं धाःसा जितः म्हसिइके मफयाच्वन । वं धाल - “सरि जिं ला म्हसिइके हे मफुत, छि सु जुल थें ?”

“बांलाक स्वयाः छं हे म्हसिइकि । जिं छु धायेगु ?”

अले वं म्हसिइकल । व ला जि सिकेँ उष्वः एक्सायतेड जुल - “ए गोपाल बाबु ! आम दारि ग्वाय् छु यायेत लहिना तयागु ? बेमान ! अले गथे यानाः म्हसिइकेगु ?” वं जिगु ल्हाः क्वात्तुक ज्वन । धाल - “थ्व लँय् दनाः छु खँल्हाना च्वनेगु ? गनं वनाः च्वने का नु ।”

जिमिसं सतक क्रस याना । आर. के. क्याफेय् दुहांवना ।

क्याफे दुने मनूत वयाच्वंपि आपाः मदु । इयाःयाथाय् तुयूजः वयाच्वंथाय् फयेतुल ।

जिं धया - “का न्यंकि हालखबर छु दु ?” वं धाल - “जिपि गामाःतय्गु हालखबर छु दइ ? छं न्यंकि रे ।” जिं धया - “जिगु नं खास न्यंकेगु छुं मदु । छगू प्राइमेट कन्सल्टेन्सिया अफिसय् ज्या यानाच्वना । डि आर जि डेभलपमेन्ट रिसर्च ग्रुप । देशं पिने नं जिमि भचा भचा नेटवर्क दु । दक्व पेपर वर्क । बोरिड । जिगु ला खास न्यंकेगु छुं मदु । छं न्यंकि रे ।”

वं धाल - “जि ला कृषिइ दुहां वना । हर्टिकल्चर । सुन्तला खेती । २८ रोपनी सन्तरासिया बुँ दु । लास्ट इयरय् ११ लाख आम्दानी जुल । सुन्तला खेती यायेत थुलि बालाःगु जमिन नेपालय् गनं मदु धाइ । थनया सुन्तला नं तसकं साः । फल सइबलय् ला सिमा हः सिकेँ उष्वः सुन्तला दुला धइथें खने दु । स्वयेबलये न्ह्याइपुसे च्वं । चीधंपि किसानतसे हे नं २५ हजारनिसे २ लाख तक आम्दानी याः । गांया बेसिं निसे टिम्मा तकया ७ किलोमिटर ताःहाकःगु लँ म्हुइसिधयेकाः मोटरया लँनाप स्वायेफतकि करीब प्र. श. आम्दानी उष्वइ । जिपि सकलें जानाः श्रमदान यानाः लँ म्हुयाच्वना ४ किलोमिटर म्हुइ सिधल । ३ किलोमिटर म्हुइगु ल्यं दनि ।”

जिं धया - “अय्सा छं बां हे लाः नि । बांलागु रिटर्न दु । इण्डिपेण्डेन्ट ।”

स्वयेत वं जितः हे स्वयाच्वंगु खः अय्नं पलख व गन गन तं थें खनेदत । वं धाल - “थौं कन्ह्य् एघार बाह्र लाख धइगु छु ? कृषिइ यक्व स्कोप मदु । एकसपायनसन याना यंकेगु थाय् मदु । कलेजय् भी सिकेँ दच्छि सिनियरम्ह अतुल तुलाचन लुमनि ला ?”

“सु अतुल ? जिं म्हमसिउ ।”

“कलेजया महाहुल्याहा का गय् मसिउ धयागु ?”

“अँ सिल, सिल । व छु ?”

“इमि पोखरा लेक साइडय् फ्रेण्ड रेष्टुरेण्ट चायेकेगु ग्वसाः ग्वयाच्वंगु दु । कस्टोमर क्यापासिटि एकसय चालीस जवान । ६ करोडया लगानी । इमिगु लाइनयापिनिगु न्ह्यःने जिमिगु तथाकथित नाफा दुगु कृषि धाःगु छु नि छु । खतु ध्यबा हे फुक्क मखु, तर गामय् भीगु लेभलया मनूत द हे मदु धाःसां ज्यू । आइडिया शेयर यायेपि सुं दइगु मखु । हावापानी न्ह्याक्व हे स्वच्छ जूसां, सीन सिनरी बांलाःसां थय्क च्वनाः खँल्हायेपि मदयाः साप उकुस मकुस जुया वइगु । गामय् च्वने थाकु ।

भौतिक साधन सुविधा, पूर्वाधार मदयाः जक मखु छगू कथंया इन्टेलेक्चुयल भैकुमया दुन च्वने थाकुगुलिं नं मनूत शहरय् कुहांवइगु खः । अय्लाः थ्वं थः एडजस्त जुइ मफुगु थःगु कमजोरी नं खः ।

जिं धया, 'न्याथाय् वंसां, न्याथाय् च्वंसां छुं न छुं समस्या ला दया हे च्वनी । गामय् च्वंसा शहरय् वनेमाःथे जुइ, शहरया प्रदुषण स्वःसा गामय् वनेमाः थे जुइ ।"

जिनाप खँ स्वाना मच्चंसे वं हानं अतुल तुलाचनया संदर्भ हे स्वायेहल - "इपि थाक खोला याने गण्डकी गुकियात इमिसं थाक खोला धइगु खः उकिया सिथं सिथं मुस्ताड, तिब्बतनाप स्वानाच्वंगु पहाडी लैपु उबलेया प्रसिद्ध साल्ट ट्रेडया रूट खः । तिब्बतं हःगु चि इण्डियाय् मिइ यंकिगु । उबले अतुलचिया सिम सिम बाज्यापि उगु इलाकाया तसकं तःधंपि महाजन, साहु धाइ । तुकुचय् अज्ज नं इमि भराय्खागु छँ दनि धाइ । तर इमिसं व मिइ धुंकल थें । कालान्तरय् व रूट बन्द जुसैलि इपि स्यनाववं भोपडी बाय् जुल । पोखरा एयरपोर्ट कच्चिबले अन हे लिकसंया भोपडिइ व बाज्यपिनिगु जा नकिगु पसः दु धाइ । थकालितय् छु पसः पिसः स्वइपि दक्कं मिस्त । वया बजे तसकं बांलाः धाइ । बांलाःपि बांलापि मिस्त दुथाय् नः

वइपि ग्वाः ग्वाः ला दइगु हे जुल । हानं इमि भचाभचा ध्यबा दयावल । व इलय् पोखराया जमिन या भाः छु, थौकन्ह्यया भावं सिक्तिं धइथें । इमिके भिजन दु । इमिसं जग्गा न्यायेगुलि ध्यबा प्वंकल । लेक साइडया जमिन ला छु, खाः बाकु थें । व साइडय् इमि यक्व जग्गा दु धाइ । अनया जग्गाया भाः गन थ्यन धयाच्वनेमाःगु मखु । भोपडिबास जुइधुंकूपिनि स्टार्टस आः हानं न्हापाया सिकं थहांवल । महाजनया हानं महाजनं तुं । ब्यापारय् मेहनत व भिजन दुसा रिकभर यायेगु लैपु दु, एक्सपायन्सन याना यंकेंगु स्कोप दु । कृषिइ व मदु ।"

जिं धया - "सुन्तलाया अरेन्ज जूस दयेके जिउ नि । बिस्तार यायेगु स्कोप दु । हानं छगु लेभलया मनूयात म्यानेजमेन्ट नं उलि थाकु जुइमखु जुइ ।"

वं छुं कमेन्ट मयाः । थ्व खँ थन हे त्वाःदल । हानं कलेजया रोमान्सयागु खँ वल । राजनीतिक जोकरतय्गु खँ वल । फिल्म व फिल्म स्टारतय्गु खँ वल । थः पुलां पुलांपि पासापि सुसु गन गन दु धइगु खँ जुल । उलि न्याइपुक गफ जुल कि ई वंगु हे मचाः ।

बन्दिइ लासाय् ग्वारातुलाः गबेत न्हयः मवःतले चंद्र भण्डारी व वयागु खँ लुमना वयाच्वन । सिमा हः सिके सुन्तला अप्वः सःला धइथें खनेदइगु इमिगु गां गजाःगु जुइ धइगु अनेतने कल्पना वयाच्वन । थजाःगु हे कल्पना व बिचाः यायां न्हयः वःगु हे मचाल ।

थुलिमछि ई वने धुंकाः, नुगलय् मछिमाछिं धइगु छुं हे मदये धुंकाः थम्हं म्हगसय् हे मखंथें, बिचाः हे मयाना थें, छन्हु अकस्मात अदितियागु मेसेज वल । च्यातल - My husband is my life.


पुइँचिने धुंकूगु घाःखूयात हानं लुसिं कयेपुयाः हि इवः इवः वयेक घाः यानाबिउ थें जुल । थुलिमछि लिपा छुं च्वसलि थथे छाया च्वयेमाःगु ? थुलिमछिं ई वनेधुंकाः छाया लिसः छ वायाहयाच्वने माःगु ? मात्र जितः हिस्सायेत मेसेज ह्वयाहःगु थें च्वनावल । कुनु कुनु तँ वल । जिं नं वया नुगलय् थुंदिक छुं च्वयेगु दइला धकाः नुगलय् वालास्वया । छुं लुया मवः । जिके मदुगु उलि तःधंगु वया भाःतयाके अपाय्च्वः छु दु ? का म्वाल, दु हे धाये का हानं न्हयथना च्वनेगु छाया ? व नं जिं च्वयागु शैली हे छाया च्वयेमाल ? थ्व हिस्सागु मखुसा छु ?

भचा जायेकाः क्वानाः इतःमितः कनाच्वंगु दिमाग ठण्डा जुल । मखु, मखु आसे । अथे मजुइफु । न्हयसः दन - "यदि

नूदया सिन्तुना


नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःलिपिन्त मिन्तुना !



Happy New Year

Nepal Sambat 1136



Nepali American Center

Mount Prospect, Illinois

वं हिस्सा:गु ख:सा मेसेज छवयेत छाया उलिमछि लिपाकाचन ?
वं हे मेसेज तुरुन्त हवयाहये मा:गु ख: । जिगु मेसेज बवना:
वया ब्रेनय अवश्य चक्कर वल जुइ धका: अ:पुक अनुमान
यायेफु । Husband यात न्हय:ने ला न्हयाम्ह मिसां नं तइ ।
सु मिसां थ: भा:तया छयनय न्हया: थ:त बइ ? Husband
लाइफ ला जुइगु हे जुल । लोकया न्हय:ने बवयेत जक थथे
खा:पा: ब:गु नं जुइफु । यथार्थय वया Husband वया
लाइफ मजुइफु । वं थ:त सुचुका चन । यदि वया व लाइफ
हे ख:सा लिस: छवया हयेत थुलिमछि लिपा ला गुगुं हालतय
लाइमखु । जिगु मेसेज बनेधुंका: वया नुगलय अवश्य नं ब:ब:
खँ बुयावल जुइमा: । उकँ लिस: च्वयेगु निर्णय यायेत, हानं
गुकथं च्वयेगु धइगु सेन्तेन्सया धाँचा दयेकेत वं उलिमछि ई
कायेमाल । सेन्तेन्सया धाँचा व हे । जिगु थें हे । निम्हंसिगुलिं
लाइफया खँ दु । फरक उलि हे कि जिं U टाइप याना, वं
Husband टाइप यात । आसे आसे गथि ल्येनाच्वंगु हे दनि ।”

हानं एक्कासि जिं बिचा: मयाना थें जा:गु छगू नैतिक
न्हयस: दनावल - “यदि व गथि ख:सा बिनिता छु जुल ले ?
छु जि गोपाल निगू गथिया दुने कानाच्वंमह मनू ख:ला ? थ्व
निगू गथिया दुने कानाच्वंगु हुनि हे जि ल्व: ल्व:मना वनाच्वंगु
ख:ला ? छु थ्व हे हुनि जिं एन सेलया रिचार्ज कार्ड न्यायेमा:
थाय् टेलिकमयागु न्याना: बिनितायात बिइ यंकाच्वंगु ख: ला ?
का का का... स्व: । बाथरूमय् हर्षिक मंत धा:गु न्यानाहये हे
ल्व: मनाच्वन । बिनितापया गथिइ न्हया: उखेरया गथिनाप
कुलिचिउँ वनेत स्वयेगु थ्व सरासर बिनितायात मुलय् तया:
ग:किइगु मजूला ? थ्व गुलि उचित ? थ्व गजा:गु नैतिकता
जुल ?”

थ:गु मन:स्थिति खना: जित: अन याक:चा च्वनाच्वने
ग्यानावल । दना ।

टि. भि. रुमं हायेकात:गु स: वयाच्वन । जि नं अन दुहांवन ।
सोफाय् फयेतुना: बिनिताया याक:चा टि. भि. स्वयाच्वन । टि.
भि. स्वयेत जि नं वया लिक्क फयेतुना । बिनितां जित: स्वत ।
टि. भिया वँचुगु ज:लय् जिं वयागु ख्वालय् अजुगतिয়া लहर
बा:व:गु खना सा जित: नापं दया: वया ख्वालय् खुशिया लहर
बा: व:गु नं खना । टि. भिइ प्रियंका चोपडा प्याखं ल्हुया:
हा:गु म्हे, “मैने मारी इंडिया रे दिलमें बजी घण्टियां ताड़ ताड़
ताड़” वयाच्वन । थुबलय् हे मस्तय्गु पायम्पर ‘हगिज’ यागु
विज्ञापन वल । बिनिता हाल - “आहा ! गुलि बांला:गु आय्द !
गपाय्सकं बांला:मह मचा ।”

आय्द बांला: ख: । मांमह ल्हा: निपां ब्वयेका: अय् अय्
धका: हाली, ल्हययेस:मह मचा प्यपां चुया: पलंगय् खुररं ब्वां
वना: लिफ: स्वया: फयेतुइ । इतिइति न्हिली । मचा साप
हिसि दुम्ह ख:, तर उकिइ छुं रियाक्सन क्यनेमा:गु जिं
मखना । छुं मधासे च्वना । बिनितां थुलि छु धाल अकस्मात
आतक जिं मखनाच्वंगु बिनिताया अनुपम सौंदर्य खंगु अनुभव
जुल । मा, स्वांमानाप न्हयाबलें खँल्हाना च्वनीमह बिनिताया
बनस्पतिया परोक्ष मूक भाय् जिं थुल । जिं वयागु ल्हा: मज्वंसे
च्वने मफुत । वयात सोफां थना: थ: नं दना । घयेमपुसे च्वने
मफुत । घयेपुया । मनचा ज्वना: छ्याँ थस्वका वया ख्वालय्
क्वस्वया । ब्याहा याना: न्हापालाक लभ जू थें जित: जुल ।

जि न्येना - “पक्का ख: ला ?

“पक्का ख: ।”

“ग्व ला दत ?”

“निला दत ।”

जि नं ला मचा प्वाथय् दुबलय् हे बौ जुल । नुगलय् लय्
ता:या त:धंगु खुसि त:धंगु बेगं बा: वल । थ्व धा:सा अवश्य
ख: कि न्हापालाक व मां जुल । वयां लिपाजक जि बौ जुल ।
जित: अपार हर्ष जुल ।

त:न्हु लिपा । न्यू किंग्स वेलय् अन्नपूर्ण होटेलया लिसकं
च्वंगु आइसक्रीम पार्लर न्हय:ने मतिइ म्दु कथं अकस्मात
अदिति ध्वदुल ।

वं स्कर्ट फिनातल । टप बटम मस्वा:गु स्कर्ट नं वं
गुबसं गुबसं फिउ, तर थौ वं आपा: धइथें फिइगु छस्वागु
हे फिनातल । भि सेप लुइक छातीया लं आपा: चालाच्वन ।
चालाच्वंगु भि च्वकाया ज:ख: त्वाचाक थहां वयाच्वंगु । निष:या
घेरा कतिपुन्हिया तिमिला थें चाकला: । गनं ह्याकिं मवं ।
थहांवयाच्वंगु जा: आपा: तजा: नं मखु, चिजा: नं मखु ।

अदितिया सँ तसकं ख्वातु । गुँइ गुँइ निइकात:गु सँफं
जवंखवं ब्वहलं कुहां वयाच्वन । हानं सथुबत थुनात:गु छच्च:
सँ देपां थकया: सिंच्वया दाने यंका: जवपाखेया सँप्चाय् दुने
स्वचाका तल । चीहाकयेक धायेगु ख:सा वया हेयर स्टाइल
असाधारण जुया: नं आकर्षक खनेदु ।

दथुइ फायात:गु सिंच् छ्याँया ला खनेदुगु पीचरोड थें
मजुसे भुल:सल: दं । बांला: ।

मिखापुसाय् पिकटोन पिहांव:गु आइसाय्डो इलातल ।
आइलाइनरं ध्व: बांलाका तल । नच्चापिके दयाच्वनीगु शरारतं

जाःगु चुलबुल स्वभाव वया मिखाय अज्ज नं ल्येनाच्चन । वया मिखां जितः गिजय यांनाः स्वयाच्चंगु थें ताल ।

फुईफाँय यांनाः वयात मेसेज छवयागु, अले क्वथाय् एकान्त लाकाः वयागु ल्हाः ज्वनागु दक्व खँ आः वया न्हयःने लुमना वःबले जितः तसकं मछासे च्वनावल । गन सू वने, गन सू वने थें जुल । वं जिउ धइगु आश मदुसां पार्लर दुने वनाः आइसक्रीम नःवनेत जिं तीजक इनाप यांना । वं जिगु इनाप स्वीकार याःबले जि जिल्ल जुल, लिसें अपार हर्ष नं जुल । हानं कलेजया दिन लिहां वःथें जितः जुल ।

पार्लर दुने आइसक्रीम काउण्टर न्हयःने दनाः जिं वयाके न्येना - "कोनय् हे कायेगु मखुला ?"

वं न्हिलाः धाल - "आइसक्रीम फ्यत्तुफय्याः गथे यांनाः खँल्हायेगु ह्वाज्यः ?"

थः घ्वादः जूगु खनाः जितः हानं मछासे च्वनावल । न्येना - "छु कायेगु ?"

"ट्वेन्टि वन लभ" - वं धाल । काउण्टरय् च्वंम्ह मनूयात जितः नं वहे न्हिं धकाः काचाकाचां धया । छ्यो भचा धेचुइकाः जितः मिखाकुनं स्वयाः व मुसुक्क न्हिउबले पिहांवःगु प्रेमबाण जिगु नुगःया वारपार जुल । उकिया असह्य पीडा दुःखं जाःगु मखु, सुखं जाःगु जुल ।

सौभाग्यवश तपाःगु न्हाय्कइयाः लिक्क लाःगु टेबिल खालि जुयाच्चन । अन वनाः आमने सामने फयेतुना । भंयागु कपय् तयातःगु आइसक्रीम सिंयागु चीधंगु चम्चां तुयाः नया । वं काःगु नं लभ, जिं कयागु नं लभ । गुलि न्ह्याइपुल ! जितः आइसक्रीमया सवाः उलि साः ताल, व सवाः ला जिं हे जक सिउ । आइसक्रीम व हे जुउसां जिगु आइसक्रीमया सवाः मेपिनिगुलिइ दइगु असंभव । छायाःसा जिगु आइसक्रीमय् भावना त्वाकज्यानाच्चंगु दु, मेपिनिगुलिइ व मदु । अमूर्त भावना अन मूर्त जुयाच्चन । जि भावनाय् ब्याँय् वना च्वनाम्हेसित वयागु सलं न्हयलं चायेका बिल ।

वं धाल - "Let's be brief and get to the point."

हानं वं हे धाल - "Life is a one way traffic, Gopal. काठमाडौं नं न्यूयोर्क, हानं न्यूयोर्क काठमाडौं जुइथें लाइफ Two way traffic जुइफइ मखु । जितः छं बंगु हे ब्वने मास्ते वः । छं थेंजाःगु हे अफिस ज्वाइन याये मास्ते वः । साइन्स ब्वना, लाइफ हे मेथाय् मेथाय् फस्वया वन । आः जितः अथेताः, जिगु कमजोरी खः ग्लैमर । ग्लैमर मदुगु वसः व मेकअप जितः मयः । आतकं जि अथे हे तिनि । उबले जिं साइन्सय् ग्लैमर खन, आर्टस् डःल ताल । आर्टस् ब्वनीपि मनूत हे जितः डःल ताइगु । जिगु अफिसया नां स्वरे - रिसर्च सेण्टर फर एप्लाइड साइन्स एण्ड टेक्नोलोजी । रिकार्स्ट । थ्व नामय् गुलि ग्लैमर दु । थ्वया न्हयःने भवन विभाग, अर्थ मंत्रालय, भंसार कार्यालय, स्थानीय विकास आदि आदि आदि फुक्क आइरन यांना मतःगु काच्याकुचु लं थें मच्चंला ? आः मनय् वइगु - ग्लैमर र्लैमर डाय्म इट् ।"

व थः याकःचां तु उइं थें छक्कः इतिइति न्हिल । व सुखं जाःगु न्हिला मखु । व घोर असंतोषया छटपटं जाःगु न्हिला खः ।

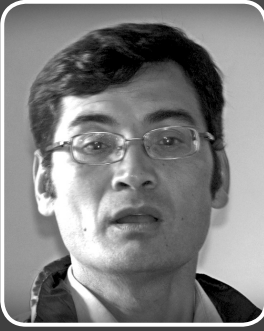
वं हानं धाल - Oh God ! Life is so boring. जब सायतिस्फायक्सन मदु । अथे धकाः छु हानं आर्टस् ब्वनेत लिहां वने दुला ? छु याये लाइफ धइगु थथे हे खः गोपाल । वन वे ट्रफिक ।"

वं आइसक्रीम तुयाः नल । जिं नं नया । जिमि दथुइ आपाः ताहाकः खँ मजू । आइसक्रीम नये सिधयेवं दनाः पार्लरं पिहां वया । सतक पेटिइ ख्वाः चुलिंचू लाकाः जिपि दना । वया हाइ हील न्ह्यानातःगुलिं जिपि निम्हेसिगुं हाइट उति हे जुयाच्चन । संगूछि हे उखेथुखे मजू । थथे परस्परयात स्वयाः दना । पलख जक । जिमि मिखा त्वानाच्चन । वनं न्हिल । जि नं न्हिला ।

व छखे फस्वया वन । जि मेखे फस्वया वनेत दनाच्चन । न्ह्यानाच्चंगु पलाः लिसे लिसें सनाच्चंगु वया हिपया लय् व ताल मंत्रमुग्ध जुयाः जिं गबेत स्वयाच्चन । व भंभं तापाना वन । म्हधिकः भंभं चीधिकः जुजुं वन । अले खने मंत ।

भाजु जगदीस चित्रकारं बाखं, उपन्यास, कविता व समालोचना च्वया दी ।

वय्कःया न्हापांगु उपन्यास 'माखापिखा' नेपाल सम्बत १०८१ स पिदंगु खः ।



बसन्त महर्जन
नेपा:

धर्मादित्य धर्माचार्य सिरपा: लाये धुंका:

धर्मादित्य धर्माचार्य सिरपा:या भिन्निक्व:गु संस्करण सम्बन्धी समाचार पिदनेवं आपा:स्यां न्येन- छन्त थ्व सिरपा: छुकिया निम्ति ब्यूगु ? नेपालभाषाया छम्ह महारथी धर्मादित्य धर्माचार्यया नामं नीस्वनात:गु सिरपा: 'मांभाय पुच:' नां यागु संस्थापाखें बिइगु ख: । सिरपा छाया बियागु धैगु सम्बन्धय् पुचलं स्पष्ट जुइक हे धयात:गु ख: नेपालभाषाय् नियात्रा बिधाय् मदिकक ल्हा: न्ह्याका वयाच्चंगुलिं थ्व सिरपा: बिइगु क्व:छिनागु धका: । अफ मेगु खँ नं स्पष्ट याना त:गु ख:- नेपालभाषाय् म्हो जक च्वइगु बिधा नियात्रा ख: । थथे ख:सां हाकनं न्यंगुया अर्थ ख:, थुकिया बारे बिस्तृत लिसे:या अपेक्षा ख: ।

नियात्रा बिधा छगू अलग्ग हे बिधाकथं थौंकन्हे न्ह्य:ने वयाच्चंगु दु । तर न्हूगु हे बिधा धा:सा मखु । आख्यान व काब्ययात पुलांगु बिधाकथं न्ह्यब्वयेगु चलन दु । नियात्रा नं अथे हे पुलांगु बिधा ख: । आख्यान वा काब्यय् आपा: - म्हो कल्पना नं छ्यला तइ वा कल्पना हे जक नं जुइ फु तर नियात्राय् कल्पना वा अवास्तविकतायात पटकक हे थाय् बिइमखु । मनू न्हापांनिसें भ्रमणशील प्राणी ख: । थ: च्वनागु थासं पिने वनेगु, न्हून्हूगु थाय् स्वयेगु, सयेके सीके यायेगु व हाकनं थ:गु समाजय् वया: व हे खँ कनेगु याइ । थथे कनेगु भ्वलय् हे आख्यानया बिकास जूगु ख:, अथे धैगु नियात्राया गर्भ आख्यान साहित्यया बिकास जुल । थ्व गुगुं छगू भूगोल व समाज दुनेया इतिहास मखु । गथे न्हापा न्हापा आख्यान लिखित रूपय् मव:से मौखिक रूपय् हे जक जुल । थौं पुलांपुलांगु लिखित नियात्रात

मनूतय्कै थम्हं जक स्वयेगु, सिइकेगु भ्रले सुम्क च्वनेगु प्रवृत्ति म्हो जक जुयाच्चनी । थ: गन चा:हिला वया, छु खना, थ:थिति व पासापिन्त कनै दयेवं तसकं न्ह्याइपुकी । यात्राया भ्वलय् न्ह्याइपुगु जक मखु, म्हाइपुगु, ज्यानापुगु, मङ्गिगु व दु:खदायी घटना नं जुइ तर यात्रा क्वचाये धुंका: व हे घटना केँकं वनै बलय् न्ह्याइपुया: वइ ।

भीगु न्ह्य:ने दु । फाहियान, ह्वेनसाइ सेनसाइ, इत्सिङ आदि चिनियाँ यात्रीपिनिगु यात्रा वर्णन भीगु न्ह्य:ने दु अले । थुपि वृत्तान्त हे तत्कालिन इतिहास अध्ययनया प्रमुख श्रोत ख: । थुपि हे साहित्यिक श्रोतया अध्ययनं भारतया प्रमाणित इतिहास प्वलेगु ज्या जुल । अथे हे मार्कोपोलो, भास्को डि गामा आदि यात्रीपिनिगु भ्रमण वृत्तान्त नं भीगु न्ह्य:ने दु अले इमिगु पाखें इतिहास जक मखु, भूगोलया खँ नं सीकेगु हव:ता: चूलानाच्चंगु दु ।

ब्यक्तिगत खँ ल्हायेगु ख:सा जित: मचांनिसें नियात्रा य: । थ:थितिपिं गनं तापाक्क तापाक्क चा:हिला वया: थथे जुल, अथे अथे जुल धका: कनीगु वृत्तान्त न्येने तसकं य: । न्ह्याइपुसे च्वं । छगू मेगु हे परिवेशया खँ जुयाच्चनी, उत्सुकताबश तसकं ध्यान तया: न्येनेगु जुइ । इमिसं कनीगु वृत्तान्तया आधारय् थ: हे अन थ्यंगु अनुभूति जुयाच्चनीगु । मन हे याउँसे च्वनावइ । लिपा नियात्रा सम्बन्धी लेख व सफू ब्वनेगु जुल । थ: हे यात्रा यायेगु रूची नं ब्वलन । गन गथे याना वनेगु धका: सिइकेत नं मेपिनिगु नियात्राया बारे सयेके सीकेमा: । यात्रीतसें गज्या:गज्या:गु खँय् ध्यान बिइमा: धका: च्वयात:गु सफूया नां मुंकेगु

खःसा उकिया हाकः गुलि जुइगु खः
धयां मब्याः । यात्रा जक यानाच्वने
यःमह अले यात्राया सम्बन्धय् आपालं
सफू च्वये धुंकूम्ह नां दंम्ह अन्वेषक
च्वमि राहुल साँकृत्यायनं ला थःगु
अनुभवया आधारय् छगू सफू हे
च्वयादीगु दु- घुमडकर शास्त्र । थ्व हे
सफू लिसा लिसा कयाः ग्वःक्वः ब्वना
धयां साध्य मजू । अथे हे मेमेगु सफू
व लेख नं ब्वना । मुख्यतः नांदपिं
यात्रीपिनिगु नियात्रा जक मखु, इमिगु
जीवन बृत्तान्त नं उत्तिकं रुचिया
विषय जुल । अजूचायापुगु खँ छु
धायेबले भ्रमणशील लेखकं व मेमेपि लेखकया ज्याया ग्यसु
हे पाः थुगु अध्ययनं जितः नं भ्रमण यायेमाःगु आवश्यकता
महसूस याकल जक मखु, उखें थुखें भ्रमण याः जुइगुलिइ
ख्वं हे याना बिल ।

मनूतय्के थम्हं जक स्वयेगु, सिइकेगु अले सुम्क च्वनेगु
प्रवृत्ति म्हो जक जुयाच्वनी । थः गन चाःहिला वया, छु
खना, थःथिति व पासापिन्त कने दयेवं तसकं न्ह्याइपुकी ।
यात्राया भ्वलय् न्ह्याइपुगु जक मखु, म्हाइपुगु, ग्यानापुगु,
मछिगु व दुःखदायी घटना नं जुइ तर यात्रा क्वचाये धुंकाः
व हे घटना कँकं वने बलय् न्ह्याइपुयाः वइ । छकः नेपाःया
हे लमजुङ उपत्यकाया उत्तरी भेक दूधपोखरीया यात्रा याः
वनागु । तन्हुमछि बिकाः वनागु खः । गन्तव्य थ्यनेत छुं
मिनेट जक ल्यं दनिबले छम्हेसित हाईअल्टिच्युड सिकनेश
जुल । सुरुइ ला प्रशिक्षण कयातयाकथं वयात भतिचा
क्वत हया । थथे यायेबले 'रिकभरी' जू । वयां लिपा हाकनं
बुलुहुँ थहाँ वना । जिमिगु दलय् भिम्ह ति दुजः दुगु खः
तर जिपि हे निम्ह जक दक्कलय् ल्यूने लानाच्वन । 'केहँ
मय्जुयात लितछ्वये माली थें च्वं' धकाः छम्हसें ला न्हापा
हे धाये धुंकूगु, वःन्हु वःन्हु बिकाः अन थ्यंकाः अन्तिम
दिनय् जक गथे लिहाँ हुँ, बेसक्याम्पय् हे च्वनाच्वं' धकाः
लित छ्वयेगु ? न्येनागु नं खः, लिहाँ वनेगु कि धकाः
तर 'छुं जुइमखु, वये फु धन्दा कयादी म्वाः दाइ' धकाः
लिसः ब्यूगु । आः धाःसा हाइअल्टिच्युड सिकनेश' जुइका
च्वने माल । फुक्क न्हयःने न्हयःने वने धुंकूसां जिपि स्वम्ह
जक जुयाच्वंगुलिइ वं नं वाना न्हयःने वनेधुंकूगुलिं जिपि हे
निम्ह जक जूगु । धातथें धायेगु खःसा, आः लिहाँ वयाच्वंपि



हे जक सिबाय् वनाच्वंपि दक्कलय् लिपा जिपि हे खः ।
'रिकभरी' जुइधुंकाः हाकनं यात्रा न्ह्याका । भतिचा थहाँ
वनागु नं खः तर हाकनं समस्या लिथ्वल । आः धाःसा
थहाँ वने ग्यानापुल । लित हयेगु सिबाय मेगु उपाय मदु ।
थ्यनेत छुं मिनेट जक ल्यं दुगु यात्रां लिहाँ वया । तसकं
म्हाइपुल । बेसक्याम्पं लिहाँ वया बलय् ला वयात पासापिसं
पालंपाः कुबुया हयेमाःगु । अबले वं ख्वख्वं धाःगु खः,
आः थज्याःगु यात्रा गबलें नं याये मखुत । सिन्धुपाल्चोक
जिल्ला काठमाडौं वयाः ज्या यानाच्वंम्ह थुम्ह मय्जुं अभ
भतिचा लिपा थथे नं धाल, 'आवलि थ्व पश्चिम दिशा तकं
स्वये मखुत ।' बल्लबल्ल वयात बेसीसहर थ्यंका, समस्या
समाधान जुल । वयागु लागि थ्व तकसं हे कष्टकर यात्रा
खः । तर थौंकन्हे नाप लाइबले व हे यात्रा लुमंका च्वनी
अले न्हिला धाइ, 'दाइ, अज्याःगु यात्रा हाकनं छकः याये
दःसा ज्यू हला ?'

यात्राया वर्णन न्येनेगु व ब्वनेगु यायां ब्वलंम्ह जि जक
छाय् सुम्क च्वने फइ ? जिं नं पासाभाइपिन्त थःगु वर्णन
न्यंका च्वनेगु । तर थथे न्येना च्वनेगु रुची वा धैर्य सकसिकें
दये हे माः धैगु अनिवार्य मदु । सुया यः सुया मयः धैगु
सीके थाकु । गुम्हगुम्हेस्यां ला धाइ, चाः हिला छु वल, व
हे जक हाला च्वनीगु, थज्याःगु अवस्थाय् बांलाःगु उपाय
खः, च्वयेगु व उकियात प्रकाशन यायेगु ।

जिगु च्वज्याया सुरु नेपालभाषां जूगु खः । थथे जूगुलिं
स्वभावतः नियात्रा लेखन नं नेपालभाषाय् हे जुल । नियात्रा
बिधाया सुरु नेपालभाषाय् न्हापानिसें दुसां विकसित बिधा



धाःसा मखु । सफूया नां कायेगु खःसा निपा ल्हातय् निनेत मगाःनि । दक्कलय् पुलांगु नेपालभाषाया यात्रा वर्णन सफू गुकियात धायेगु ? छगू समस्या दु । नेपालभाषाया आपाः थें पुलांपुलांगु ग्रन्थया अनुशीलन याये ल्यं हे दनि । आः तक सी दु कथं जुजु प्रताप मल्लया छगू ग्रन्थयात यात्रा वर्णनया सफू धाये ज्यू थें च्वं । सिलुतीर्थ वं वलेया व ग्रन्थय् अज्याःगु नं आपालं खँ दुथ्याका तःगु दु, गुगु पत्याः याये तसकं थाकु । नेपालभाषाय् तसकं म्हो जक च्वइगु थ्व बिधायात स्वयेगु दृष्टिकोण नं यक्व हे पाः । नेपालभाषा नियात्रा च्वयेगु भ्वलय् निक्वः प्यक्वः कटु अनुभव नं जुल । ममेगु भाषाय् नियात्रा विधाया स्थान गुलि सम्मानपूर्ण नेपालभाषाय् उलि महु । नियात्रा च्वयाबले गुलिस्यां ला व्यक्तिगत खँ च्वल, व थाय्या बारे जक च्वःसा ज्यूगु धकाः सुभाव बिइपिं नं दत । थः गथे वना धयागु खँ लिकया उगु थाय्या बारे जक च्वःसा ज्यूगु धकाः सुभावसहित लेख अस्वीकृत याइपिं सम्पादक नं दु । थुकिया अर्थ खः- नियात्रा बिधाया बारे इमिके जानकारी हे महु अथवा ममेगु भाषाय् नियात्रा खंसां नेपालभाषाय् नं थ्व माः धैगु दृष्टिकोण इमिके महु । थज्याःगु अवस्थाय् जि थःगु नियात्रा मेगु भाषां च्वःवनेत वाध्य जुल ।

छुं दँ न्हयः यलय् छगू मुँज्या जुल, नेपालभाषां 'नेपाःसः' नांयागु वाःपौ छगू पिदने त्यंगु अले उगु हे वाःपतिं उगु मुँज्या सःतूगु । उपस्थित लेखकपि मध्ये सुनां छु च्वयेगु धकाः मुँज्या च्वंगु खः । अबलय् जिं थःगु प्रस्ताव तया, छगू नियमित स्तम्भ न्हयाकेगु, गुकिइ नियात्रा हे जक दुथ्याकेगु । खँ क्वःजित । स्तम्भया नां च्वन, 'स्वनिगलं पिने' । नियात्रा बिधाया अलग्ग हे ब्वमि दु, नियमित स्तम्भ जूबले इमिगु ध्यानाकर्षण याये फइगु ला जु हे जुल । ममेगु बिधाया ब्वमिपिन्त नं नियात्रां साला काल । दथुइ छुं दँ दिनाः पत्रिका हाकनं पिदने, थबले स्तम्भया नां हिलाः 'गन्तव्य' तया । मां भाय् पुचःया ध्यानाकर्षण थ्व हे वाःपौया गन्तव्य स्तम्भय् जूगु खः अले धर्मादित्य धर्माचार्य सिरपाः बिइगु निर्णय याःगु खः ।

मांभाय् पुचलं ब्यूगु धर्मादित्य धर्माचार्य सिरपाः सुयां लागि सिरपाः हे जक नं जुइफु । तर जितः ला महसूस जुल, समग्र नियात्रा बिधायात नेपालभाषां अनुमोदन याःगु खः । थ्व बिधायात लालमोहर छाप तया ब्यूगु खः । नेपालभाषाया ख्यलय् थ्व चानचुनया घटना मखु । नेपालभाषाया न्हापांम्ह पत्रकार धर्मादित्य धर्माचार्य यक्व खँ सुरु याःगु दु, अले वया हे नामं नीस्वना तःगु सिरपां नियात्रा बिधायात अनुमोदन याःगु धैगु म्हो गौरवपूर्ण खँ मखु । गन्तव्य स्तम्भ ब्वनाः थःपिं नं अन वने ययेका चाःहिला वया धाइपिं यक्व हे दत, प्रतिक्रियाया भ्वलय् । थुकिया अर्थ खः गन्तव्य स्तम्भया सफलता । नियात्रा धैगु फगत वर्णन जक मखु, यात्रा याये ययेका बिइगु व यात्राया निम्ति जानकारी उपलब्ध याना बिइगु नं खः । ब्वमि थः हे यात्राय् वने मफुसां च्वमिं वयात थःलिसें चाःहिले ब्वना यनेगु खः । साक्षात् थः हे चाःह्यू वना थें अनुभूति बिइगु खः । खँ थुलि हे जक मखु, न्हापा न्हापा नियात्रा बिधाय् ल्हाः मतःपिसं नं आः नियात्रा च्वयेगु यानाहःगु दु । आशा याये, नेपालभाषाय् नं नियात्रा बिधां हा काइ, छगू धिसिलाःगु बिधाकथं ब्वलनी, नियात्रा जूगुलिं हे हाकनं सम्पादकया पाखें च्वसु अस्वीकृत मजुइ ।

भ्राजु बस्नेत महर्जन नेपाल भाषा साहित्य ख्यलय् तसकं परिचीत नां खः । व्यक्तीं नियात्रा व बौद्धधर्म सम्बन्धि यक्व हे च्वसु च्वया दी धुंफूगु दु । थुगुसी व्यक्तीयात यलया मांभाय् पुचः पाखें धर्मादित्य धर्माचार्य सिरपालं छायैप्युगु खः ।

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तचा छम्ह माःगु दु ।

राज साय्ति
नेपाः

तलय् कौथा दुनै, मत च्याः । खापा धाःसा मचाः ।
धारा धारा यात । चायैकः मवः । हानं धाराधारा
यात । अह उजुसुजुं खापा चाःगुहै मखु । न्हयौजक
वयैकलला धायै, मत च्याःनि ।

‘थ्वपालय् जि दिपंखायात्रा वनेम्ह जुल न्हां ...’ भाःतम्ह
जा नयेत फ्येतुइव तारां धाल - ‘पासापिनिनाप वनेगु खँ
क्वःछिना वये धुन खँला ।’

‘धर्मकर्म याःवने त्यम्ह छ ।’ जाय् कै भचा लुनाः धुबं
धाल - ‘छन्त पनेगुला खँ हे जुइ मखुनि ।’

धुबया खँ न्येनाः ताराया मनय् स्वां हवल । नुगः सिचुल ।
न्यागू नक्षत्र छथाय् चूलाइबले जक न्याइगु दिपंखायात्रा । थ्व
यात्राय् बतिकाये खनकि छपलाः छिनाया छतोला लुँ दान
यानातिया पुण्य प्राप्त जुइ धयातःगु खँ तारां नं न्येनातःगु
जुयाच्वन । वने दयाः व तसकं लयेताल ।

‘बरु ग्वःन्हुबी धयाः छंगु थ्व यात्रा ?’ म्हुतुइदुगु जा
घुतुका छोयाः धुबं न्येन ।

‘शुक्रबाःया चान्हय् शुरु जुयाः आइबाःया सुथय्तकं
क्वचाई धाल । ताराया लिसः ।

‘धायेबलय् स्वन्हु । मखु मखु स्वन्हु मजुल । निन्हु
निचाःया खँ जुलका अय्सा ... ।’ पतिचां अचार छकः फ्येयाः
धुबं मे पत्त न्यायेकल ।

‘खः छितः नं नु धाये ... ।’ खोल्चाय् कै फूथें खनाः
लिसाततं तारां धाल - छि भाइ मखु जिं सिउ ।

‘धर्मकर्म छं याःसां जिं याःसां वहे खँला खतनि ।’ हेय्कथें
धुबं धाल - ‘छँ स्वइम्हं छम्ह मालनि । स्वाःला ?’

धुब व ताराया ब्याहाः जूगु न्हय्दँ फुनाः च्यादय् क्येन ।
इमि छँ जः यक्व दुगुलिं ब्यागलं च्वंवःपि खत । शुरु शुरुइ

मचा दइ धकाः ग्यात । परिवार नियोजनया वासः नया जुल ।
लिपा मचा माःथें जूबले मचा मदु । धर्मकर्म यात । ब्रत च्वन ।
परीत्राण पाठ याकल । यानां निसैं वनां जिउथाय् तक ब्यायें
जुल । इमित कुल थामय् याइम्ह छम्ह माःगु दु । बस । तःन्हु
तःबाचा बिइगु तापाःगु तिर्थ वने धाःसां धुवं स्वाः गबलें मधाः ।
तारा वनीगु धुवयात मयो मजू ।

धाधा मधां दिपंखा वनेगु दिन नं वल । निन्हु निचा न्यासि
जक वनाः हे पूर्वके माःगु दीपंखा वनेत तारा तयार जुल ।

‘फ्रिजय् कंस सुथय् तकया निति गाक्क कै, तरकारी
ज्वरे याना थकागु दु । जा निगःचा छिं हे थुया दिसैं ।’
सामान प्वः च्युच्युं तारां धाल - ‘कुने मूलुखा ती ल्वःमनी ।
न्हयोनेलाःपि दुहां वयाच्वनी । ल्यासेत वयाः खुयायंकी छितः
हे स्व ।’ ताराया म्हुतुं ख्याः बच्छि नी बच्छि धयाथेंया खँपु
पिज्वल ।

‘छ सिबय् बांमलाःपि नापला वने मखु जि । बांलाःपि
वःसा बिचाः याये मालीका ।’ धुवं मिजंतय् स्वभाव न्हयब्वल ।

‘बिचाः वासः नयेगुली यानादिसैं । जानय् न्हयो व जानय्
धुंकाः नयेमाःगु सकतां वासः तलय् टेबुलय् तया थकागु दु ।
ल्वःमंका च्वनी । लुमंकाः नया दिसैं । तारां मचायात थें सम्भे
यात ।

‘जिउ जिउका । बरु छ वने त्येलला छु ।’ अंगलय् खाया
तःगु बाइकया ताःचा कयाः धुवं धाल - ‘नु, यलतक जिंहे
तयाबी छन्त ।’

भाःतया मोटरसाइकलय् च्वनावःम्ह तारा यलया
बंगलामुखि थ्येन । बंगलामुखि पिने नापं वनीपि पासापि
नापलायेवं तारायात अनहे त्वःताः धुब यैं लिहाँ वल ।

तारां उकुन्हुया बहनी यलया पासाया छँय् निगःचा
नये त्वने यात । भचा आराम काल । चान्हसिया २ बजे निसैला

नागबहालं दीपंखा यात्रा शुरुहे जुल । लँ चिब्या । हुल थुलिकि
बुंग मथ्यंतक सकलें कातुकाका: घ्वातुघ्वाका: न्ह्या:वने माल ।
चच्छि न्यासिवये धुंका: सुथया पहराय् इपि बुंगमति थ्येन ।
ख्वाउँगु सिचुगु सुथया फय् । स्व:स्व थाय् वाउँगु बुँ । बुँया
द्यामं द्यामं रेलथें मा:हना: मनूत वनाच्चंगु लकस तारायात
तसकं य:ताल । तछ्व, हामो, थाय्, द्वहंया किपा: कियात:गु
सिज: पाता, ध्यबा द्य: देग: पतिं छाछां इपि न्ह्या:वन ।

बुंगय् छँखा पतिं ज्वारा ज्वारां थीगु तांफं ल:, कागतिया
ल: त्वंका च्वंगुनं खन । भतीचा सवा: तारां नं काल । बुँगु
थस्वया व:पि भक्तजन क्वयँला गणेद्य:, चोभा:, थ्यंबले पांगा,
किपूया नगांयापि स्वास्थक:मि किजा केहँपि थ्व:चा थ्व:चा
मुना: मफुपिनि तुति मालिस याना बिइगु, वास: नकेगु ज्या
जुयाच्चन । त्यानु लंकेथें तारा व वया पासापि छभा: अनहे
फ्येतुत । पलख भासु लंके धुनेवं इमि यात्रा हाकनं न्ह्यात ।
धर्मात्मातसें लँय् इनाच्चंगु बिस्कुत, चकलेट, फ्रुटी काये धा:सा
इयातुया वने थाकुगु खँ जुल । य:पिसं काल । मय:पिसं
मकाल । हाररर् हुरुरर आसे आसे धाधां यात्रा न्ह्यानां च्वन ।
याकन यात्रा पूर्वकेगु धूनय् इमि नये पित्या:नं मजुल । निपा
प्यपा बिस्कुत, चाउचाउ निग: प्यंग: म्हुतुइ ततं इपि न्ह्या:
वल । भिन्द: पा:चा, बाफ: जुया: इपि इचंगु थ्यंक:वन । दुपिसं
पुजा ज्वलं छाल । मदुपिसं छतका वंगु ध्यबा छग: छग: छायेगु
ज्या जुल ।

इचंगु क्वहां ववं या:बले ताराया पिलाक्वया ला थहाँव:थें
चाल । पला: ल्होनेनं थाकुल । जेनतेन स्वयम्भु, बिज्यास:
थँहिंति पकना: ज: जुका: म्हेयेपि थ्यंक: वल । पोर्पा अजिमा
थ्यंबलेला द्य: खिउँसेहे च्वन । खुत्यां खुत्यां कया: वयाच्चंम्ह
तारा नक्सा:या नागपुखू थ्यंबलेला तुतिं चुइहे मफुथें जुल ।
पला: मन्ह्यात । उखेसं च्वंगु छगू फलय् थुचुक्क फ्येतुत ।

‘जिगु तुति मनाव:थें जुल । जिंला चुइहे मफुत सिउ ।’
तारां ख्वा: खिउँका: धाल - ‘जि थनंहे लिहाँ वने न्हां ?’

पासापिनि वया व अवस्था खना: तसकं माया वन । पिया
च्वनेला त्वता वनेलाथें दोमन जुल इमि । पलख पिया स्वत ।
ई भन भन लिबाना वन । लिपायापिहे न्ह्योने थ्येने धुंकल ।

तारा वये फइथें मखनेवं छम्हसिनं सान्त्वना बीथें धाल - ‘
म्वालका मफुसँलि । मेगु इलय् थनंनिसें पूर्वकूसां जिउनि ।
थथे या:पिनं दु ।’

पासाया खँ न्येना: ताराया मन भतीचा याउँल ।

‘कासा जिपि वने न्हा ?’ छम्ह पासां, न्येन ।

ताराया म्हुतु मचा: । दय् धायेनं मफुत । छयो जक
संकल पासापि वन । तारा अनहे फ्येतुना: ताउतक पासापि
वंगु तुलु तुलुं स्वया च्वन ।

‘उफ थ्व तुति ।’ तारां छगू भसुका: तल । ‘द्यवंहे मसा:गु
धाये मालका थ्वपालय् ।’ थथे मतीतया: वं थ:गु सामान
प्व:चित । बिस्तारं दन । थुखे वया: छग: खालिगु टैक्सी
दिकल । उकी च्वन । अले मन क्वतुंका: थ:गु छँय् लिहाँवल ।

तारा छँ लिथ्येन । मूलुखा चा:नि ।

‘अपायसकं, खापातिना: जक द्यनादिसँ धया थकां नं
थ्व बुरा ।’ धाधां तारा दुहां वल । खापा तित । चुकू तल ।
अले थाहाँ वन ।

तलय् कोथा दुने, मत च्या: । खापा धा:सा मचा: ।
धारा धारा यात । चायेक: मव: । हानं धाराधारा यात । अह
उजुसुजुं खापा चा:गुहे मखु । न्ह्योजक वयेकलला धाये, मत
च्या:नि । ९ बजेहे मजूनि । प्रेसर अले सुगर नितां ल्वय् दुम्ह
मिजं । हाकनं मफयेकलला छु ? ताराया मनय् अनेतनेगु
खँ लुयावल । थ: नं दीपंखा यात्रा बिचयहे त्वाथला वयाम्ह
जुल । यात्रा पूमवंगु खत । पाप जकं लाइगु ख: ला ?
मभिगुहे छुं जुइ त्येनला ? तारा ग्यात ।

उघ्रिमय् ताराया मनय् मेगुहे आशंका ब्वलन । ग्याग्यां
च्वंसँलि कोथाया खापा बुलुहुँ चाल । मफुमफु दनाव:म्हथें
धुबया ख्वा: वंचुसे हाकु । ख्वालय् च:ति स्व: स्व: व:गुनं
तारां खन । म्हाय् वस:नं मदु । ताराया मन चिंक मिन । व
हथासं दुहाँ वन ।

दुने । द्यने कोथाय् । तारां सिलखं भुतुभुना: सुलाच्चंम्ह
छम्ह मेम्हहे तारा खन ।

भाजु राज साय्मि नैपाल भाषाया न्हापांम्ह जासुसि उपन्यासकार खः । वय्कलं नैपाल सम्बत १०८३ स न्हापागु
जासुसि उपन्यास ‘यौम्ह शत्रु’ च्वया: पियना दीगु खः । आःतक नैपाल भाषाया न्यागू उपन्यास च्वया दी
धुंकल । दकलय् लिपागु उपन्यास ‘मुसुका:गु ख्वबि नै. सं. ११३५ स पिदंगु दु ।



हाइकु

तुयू पुं
नेपाः

भ्वाथःगु छँचा
मुसुं न्हिउगु ख्वालय्
हाकुम्ह भुजिं ।

लुगु खः मिला
सुकूचिं दुरुपिचा
खिचात बथां ।

खाः बाकुदलि
जःलाखःला न्हिलाबी
लंसं मिच्याकाः ।

मिखा स्याः जिला
प्याःगु सिमच्यानाः थौं
भं नवः कोथा ।

क्वाःलखं पुइ
सिमाकचाय् तक्येनी
ह्याउँ हि मदी ।

निभाः बित नं
खिउँ मजू लपुइ
स्वया जिं घडी

निभाः पुनां च्वं
सुकू जुइमखु स्वां
चा बै प्यातले

पःखालय् कँमा
छँखा पतिं सुकूस्वां
देशय् धू व कुं ।

भाजु तुयू पुं नैपाल भाषा साहित्य रूयःया फ्रम्ह
च्वमि खः । वय्कःया च्वसू नैपाल भाषाया थी
थी पत्र पत्रिकाय् पिदना च्वंगु दु ।

सारंगिया म्ये



पल्पसा
शिकागो

खयाः खयाः सारंगि गांया म्ये हाल
म्येया दुने गायां दाजुं दक्व खँ उलाः क्येन
गां छेय्या बाखं ब्यथा छथाय् तया हाल
म्ये न्येनाः सकलें ख्वये फक्व खल

जोतय् यानाः नइम्ह हले द्वौ मुग्लान कतय् याकल
दक्व फुक्क बुं व बगैचा बाँभो जुइकल
स्वन्तिया तफ्वःस्वां हवयेगु नं त्वःतल रे
मंसीरं हवइगु मार्सिवां न्यासि चायाः प्याखँ नं मल्हुल रे

बुढा पाकातसे न्येनी अय् थ्व गथे जूगु
थ्व गांया लक्षण फुक्कं गन वंगु
साउनया गुँमि खःसा चैत्र मासया भेल
बिपत्तिइ दुबय् याना बीगु सु दैबया खेल

मय्जु पल्पसा म्ये च्वमि व कवियत्रि खः । वय्कःया
चिनाखँ 'शिकागो नेवाः' स मदिक्व पिदना च्वंगु दु ।

ज्ञान्या सिंतुना

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !

Happy New Year Nepal Sambat 1136



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किरण मास्के
नेपा:

न्हयलं चायेके

“स्वम्ह मस्त फकलं हालाहल “जिमित छैं जक मखु
ब्वनै कुथिइवं मब्वंकु” मस्त ऋन अजू चाल ।
जिमित सरं अधिकार व कर्तव्य धकाः ब्वंकुबल्य
“बाल अधिकार” धकाः ब्वंकूगु खः अय्सां
ल्हायैवं मखं, ब्वनैवं मखं फाय ?”

गनं घाःजूगुला खने मदु अय्सां ख्वाः ख्यूंसे च्वाकाः म्ये
हाला च्वन फयेतुनाः स्याःचाः भाव पिब्वया ।

लौह दाया खौदाया घाः मन्त

म्हासुम्ह भंग हाः मन्त

ममि धिनाः मां मन्त

दादि धिनाः बौ मन्त

धिन्ता मइनं गनवन ग्व ?

नुरे माःवनेनु नुरे माःवनेनु

भीगु नेपाः गन वन ग्व नुरे मावने नू ।

बुद्धाः जुयाःनं बैशं त्वता वनाच्वंगु ख्वालं मचाथें हाला
च्वंगु म्ये । उकुस मुकुस नुगलय् च्याःगु मिप्वाः ख्वाल्य
ह्याउंक नमिं ग्वाकाः बैगः न्ह्योने सु दँवल वैतहे थःगु नुगः
खँ ब्याकेथें भीगु बाखं धाधां न्यंकेगु यानाच्वन । सुनांन न्यो
मन्योया च्यूताहे मतसे । थःहे बौ, बाज्यापि व थःथितिपिन्त
नुगलनिसें सन्हाबि मास्तिवःहँ । खः वं थ्वखँनं सिउ थः

मद्यावंपि पुर्खापिन्त सुखाबति भुवनय लायेमा धकाः मनं
तुना च्वनि । अय्सां वयाला सद्दा जक बिइमास्ति वःहँ ।
भी पुर्खापिसं मिलय मजुइक स्येना थकूगु, याना वंगु आः
थःपिनिगु मिखां पुलुपुलु स्वया च्वने माल हँ ।

वं वंगु पुलां खंत लुमंका च्वंगु जुयाच्वन । व ईःया मनूत ।
न्हापा न्हापा उबलय् लूत । गथे च्वंपि । अज्यापिन्त धर्म
खः ज्याय् बाज्या बौपिसं थःपिनि नयेगुहे क्वताना नकल,
थपिनि छेय् बाय् बिल । इमिसं भीगु ज्याय् ग्वाहालि यायेगु
त्वहः चिनाः ग्वाहालिनं याःवल । सकतां खंकल सिइकल
मायावंक खँ ल्हायेगु यानाहल । त्वायनं चिनाहल । अथे जुया
ज्या बिइगु धका बुँज्या बिल । न्हापायापिनि बुँ, जग्गा यक्वदु
नुगः चकंकाः बुइंबाय् छकूनं बल्वाथें दयेकाः थःपि नापं
तयातल । थःपिनिनं प्यम्ह बाज्यापि पुर्खापिनि हनाबना खनाः
इमिसं थःमनूतनं तयेहल छुं खँ मदु । उबलय् तकला छुं
मपात । लिपा नापी वःबलय् बुँ ज्यानाच्वपि धकाः म्हाय्
(जोताहा) दयेकाबिल । लिपा जूबलय् खँ लिउने लाका बिल ।
थःपिनिगु हे जग्गा थःपिन्तहे ज्या मछिकाः लंहे मछिक ब्थला
बिल जिमि बाज्याया पारलनिसें बुँ ज्याना च्वम्हेसिन । आखिर
जिमि पुर्खापिसं दुःख सिया दयेका तःगु बुँ म्हाय् भाग बियाः
जग्गा ब्थये धयां जग्गा त्वतेमखु बालि बिया च्वने हँ मकासा
अड्डाय् तये यंके हँ । न्यने कने यानां इमित लय्तायेका
कायेफुसां जक खः मखुसा कायेफइ मखुँ हँ कानून कथं ।
बल्ल तल्लं ह्ययेकाः ब्यूगु तिन आना जग्गा हे जक जुल
कायेगुसा का मखुसां वहे बच्छि स्याफ वा बालि पुला च्वने
हँ । लं थुकथ बि उकथं बि धकाः धाःगु खः लिपा वनं मब्यूसें
पःखा दनाबिल । जि आ तःबाया लपुंहे जुयाच्वना । व छैनं
जिमि तःबाया कायनं मियाः मस्यु छु धाःगु मुलकय् सकलें
च्ववनाः छे न्याना काम्हं व लं बिइमखु धाइगु न्ह्याबलें ।
म्यूबले छुयात मस्यु । का भाइ खःलाकि मखु पुर्खापिन्त सद्दा
बिइमाःगु खँ ? न्हापा म्हाय्तलिसें हालेत्येनेलाःगु म्वाल हालेमते
धायेके बिउ, याके बिउ सहः याक्व सहस्रगुण धायेगु यात ।
मखु अथे धायेका च्वने मज्यू उप्पो सहःयाये मज्यू धकाः
स्येना मथकू आः सहस्रगुण जुल मखुला ? उकिया लिच्वः
भीगु हिनुलीइ जक मखु मस्तय हिनुलीइ जक लाना च्वने
धुकल । इमि मस्त न्ह्योने भी मस्त लिउने लाःगु वाः चायेके
मफुत । थःपि नियोजन धयाजुल इमि ल्याः भँ भँ अप्वल
अभ्रभला न्ह्याथाय् हुँ इमिहे जक ल्याः अप्वये धुकल । हाले
फुपिनं इपिहे अलय् इमिसं दयेकूगु नियमया खिपतं स्वत्ताक्क

भीतहे चित । न्ह्याथाय् हुं इपिहे इपिला न्ह्याबलें चैं चैं धाः
 थःपि धाःसा न्ह्याबलें आशां द्याका च्वनेमाल । छुयाय् भीसंनं
 आजुया मूसिं छयचिया छुसिं यानाः बुँ थःके मदयेका मोजयाना
 जुल । थःपिसं दयेकेगुला तनायंकेगु गनगनका फुकाः मदयेका
 सु गन सु गन जुइक जुल । थन भीगु सलय् सः तनाब्यूपि
 मन्त । दुपिनं लातां म्वाय् (केरा) स्वयेथें जक स्वया च्वनिपि
 जुल । सुं छम्हे थथे यायेमज्यू धकाः धया ब्यूपि मदु । उकिसं
 जिमि तःबाया कायपिसंहे छें मिया वना ब्यूगुलिं वहे छेंया लँपु
 जुयाः थःगु छें जुइमागुलिं थःगु छें ल्हवने मखना च्वने मजिल ।
 थ्व फुक्क बाज्या बौ पिसं थःपिसं जक सहयायेगु मयासैं थः
 मस्तयूतनं सहयाक्व सहस्र गुण म्वाल सहया सुम्क च्वं इमित
 न्ह्योवं खै धायेगु यात । अइझनं क्वकालिपिन्त वहे स्यनेगु
 याना च्वन तिनि । आ भीगु हि हे अज्यागु जुइ धुंकल ।
 धाधां व बुद्दां ख्वालय् मि च्याका हल ह्याउँक । खँपु हाकनं
 माःहना यंकल । स्यूला भाइ तँ वः स्वयेबलय् छक दक्व सितं
 म्वयेहिले मास्तिवः छाया स्यूला ? जिगु छें च्वने मजियाः फुथें
 चाःथें ल्हवने मखन । का भाइ छिंहे धयादिसँ सा जिगु छें
 जिं मल्होसा छु इमिसं ल्हना ब्यूवइ ? छु छिं दयेका बियादिगु
 खःला, छु जिगु छिगु, भीगु छें त्वाःबाहाः देः भीसं दयेके
 मदुला धकाः जि लिसेहे ल्वायेथें हाल । वला हालाहे मचाय्
 धुंकल खनि । जिं वैगु खँ अइझनं ध्वाचुइके मफयाः न्येना ।
 छाया छिगु छें दयेकेत सुनानं पनेफइ मखु दयेका दिसँलय् ।
 न्येनेवंहे हाकनं तँ भयब्यूगु ख्वालं खँपु हना यंकल । छिं मस्यू
 भाइ पना बियाःला जिगु थ्व गति जुल । जिगु छेंया लंहे
 मदयेक पःखाः दना बिल बाँमलाक्क ल्वाये धुन । मुद्दा तया ।
 दँ दँ लिपा जितःहे बुकाहल जि ध्यबा फुके मफुत दुगुहे
 मखु । अथे जुयाः इमिगु पःखाः क्वय् लुखान्ह्योने छें दनेगु
 ज्वलँ छुं हे तयेके बिमखु हँ धाःगुलिं ल्वानाजुइ माल इपिला
 फन प्यम्ह खुम्ह जानाः त्वाःवल । जिगु छें पौ ज्वयाः ल्होने
 मखनाः जिपि सकल थःगुहे छें ल्हानाः सिइमालिन उकँजक
 हाला जुयागु खः मखुसा छु इमि मभिनेमा, स्यनेमा धकाः
 मत्तिहे तयागु मदुथें । जि हाला जुयागु खनाः जितः इमिसं
 वँय् जुइनं धयाहल । छुयाय् मेगु च्वनेगु थाय् दुगु मखु दनिगु
 छकू छेला ल्यंका तयेमालनि मदुगुला म्वालका । थःगु भीगु
 धैगु छें, चुक वाःहा त्वाः दे दयेके मदैगु थ्व गज्यागु न्याय् ?
 जिगु छेंय् जुइगु लँ हे मदयेक पःखाः दनाकागु नापि नक्सा
 कथं दयेमालनि छु जितः थःगुहे छें ल्हाकाः स्यायेगुला । जिगु
 छें भ्वाथः जूसा मिया हुं हँ स्यूला ! छें ल्वहने मफयाः जिमि

तिरिमय्जुनं मस्त ब्वनाः थःछेंय् वनाच्वंगु गुलि दये धुंकल
 छेंय् च्वनेहे ग्याःहँ । उकिं तसकंहे दिक्क जुयाः छेंनं भचा
 तापाक्क वयाः मन छकः भासुं लनेथें थन फल्वाय् फयेतुना
 च्वनागुका । थनला तसकंहे पाना च्वने धुंकल खनी भीगु
 थाय् बाय् । थनला लँजुवातय् भासु लनेगु सतः लः त्वनेगु
 हितिनं छगूहे मदया च्वने धुंकल । थ्वहे फल्वाया क्वसं नांजाःगु
 गाःहिति दूगु खः वनं मदया च्वने धुंकल । गुलिसिया लःकाइगु
 गुलि लँ जुवाःतय् सिचुक लः त्वनाः भासु लनिगु थाय् थज्यागु
 पहलंला कन्हे भीगु सभ्यता, संस्कृति तःजिपि आदिबासी
 धकाः धायेगु मूहे मल्येनिगु जुलनि । भी नेपाःमि धकाः छयों
 घस्वाकेगु थासय् छयों क्वछुका जुई मालिइतिनि । वया नुगः
 खँ पिब्वय् क्वचाइगुहे मखुथें ताया । वं बीत्यंगु ह्यौउ निभाःयात
 स्वयाः थः धाःसा च्याना वयाच्वंगु मिथें हालाहे मचाय्क कना
 च्वन । वं थःगु नुगलय् च्याका च्वंगु मिखा ख्वालय् पिलुकूगु
 खं खं जिगु नुगलय् गथे गथे गुनुहुँ मि न्वयावल, छयों पुथें
 च्वनावल वं मचाय्क सुति जि थःगु छें पाखेया लं ब्वाका ।
 लं दुच्छिं वैगु खं जिगु नुगःलय् धौःबजि वालेथें वायेकु वायेकुं
 जि थःगु छें थेना च्वने धुंकल । तिरि मय्जु न्ह्योने दंवल ।
 छाया छु जुल, गन झाया च्वना दियागु धका न्येन । जिगु
 ख्वालय् स्वयाः कुतु कुलेगु स्वल । छाया छु जुल धया छिगु
 ख्वाःनं ख्युं सुं लिसैं हाला भायाला छु ? सुं लिसैं हालेगु
 यानादिइमते भी मदयाः मज्यूपि सुंलिसे हालां छुं दइमखु,
 सुयां स्येनंमखु कनादिसंले छाया छु जुल । कुतुकुलाहे च्वन
 अय्सां जिं छुं मधया । जिगु मिखाय् वहे बुद्दाया च्यानाच्वंगु
 ख्वाः जक न्ह्योने लुया च्वन । जितःनं व बुद्दाया खं त्यतु
 त्यला हल । जिं वाः मचानिगु जुया च्वन बुद्दां धाःगु खँ जिगु
 नुगलय् तिया हल । आःला जिगु नुगलय् खःथें तायावल
 न्हाचः वैगु न्ह्योने च्वंतले जिं न्येनाजक च्वना, लिसा कयानं
 मन्येना, खः मखुनं मधया खालि वं कने कवमचायेकुगु जक
 तायेका च्वना । आला जिगु नुगलय् उकुस मुकुस जुइक
 वैगु खँजक ह्वानाक्क ह्वानाक्क ब्वालाकयाः च्याना वल ।
 बहनिइ नयेगुनं घुर्के थाकुल, देनाःनं न्ह्यो वयेके तसकं थाकुल
 आनां न्ह्योवथें जुइ वहे मिब्वालां पुका बिइ । छखें माःगुलाका
 वैगु खँ जिं न्ह्यो मवके माःगु धैथें मति लुइका । हाकनं
 मनया खः हिल । खःनि वैतला सापहे अन्याय् याःगु खः, वैगु
 थासय् जि जूसा । न्ह्यो बांलाक वयेकेहे मफुत लासाहे
 पुनावल । जिनं वथें लागिमिगि चाये मास्तिवल । जिगु नुगःलय्
 भुखाय् ब्वल । न्ह्यसः दन । ग्व झी झीहे जुइ मसःनि अलय्

जिगु झीगु जक धयाः हालाजुयां सुनां छिमिगु खः धाइ । याकःचिया मनय् वायेकु वायेकुं चा फपुल । सुथया द्योः मिरिमिर ह्याउँ निभाः जः हवलाः सुथ जुल । चा बित न्हूगु दिं वल न्हयो वयेकाः द्यना च्वने मजिल धाधां थाहाँ वल । मिसा दना वन, जिनं दनाः ख्वाः सिला । मयजुं च्या न्हयचिकल । मस्तनं च्या त्वनेत वल । मिसां खं छुनाहल, थौं छि चान्हय् न्हयोनां वयेका मदिइथें च्वं, छायेथें कनादिइ मज्यूला । जिगु मनय् कुति कुति जुल । कनादिसँले कुतुकुला च्वंगुलिं जिं धया खँ न्येनिगु खँहे मखु । अथे धयाबलय् वयाला भनहे न्येनेत आयबुल । लंच्व ज्वनाः कनादिसं धयां धकाः हाल छु छुनं जुइका वःगुथें । अलय् जिं व बुहाया खँ कथहं कना व फल्वाय् च्वनाः हालाः कनाः न्यंका हःगु खँ थुइकाबिइगु स्वया । वयागु खँ न्येनाः जिगुनं नुगलय् चुपि इवयेप्युगु खः । खँ न्येनाः तिरिमयजुया नुगलय् पावाःथें जुलथें बिचरा धाम्हेसिया वैगु मिखायनं बुंगाः लुयाःवगु जिं बांलाक हे चाः । वं धाल खनिसा व बुहाम्हेसित जक अन्याय् जूगु मखु आः ला भी सकसितं अन्याय् जुइ धुकल । न्हयोने च्वनाः च्या त्वनाच्वंपि मस्त जिमिगु ख्वाः स्वयाः हाला हल "हामीले बुइने भाषामा भन्नुन (जिमिगु भासं कँलय्) त्यस्तो हामीले नबुइने भाषामा कुरा नगर्नुनि" जिमिसं मथूगु भाय् ल्हायेमते धकाः जिमिगु म्हुतुप्वाः तिकेत स्वत । मेपि निम्ह मस्तय्संनं खःनि धैगु छुमाः बिया छ्यो संकाबिल । जिगु पालिहे पुना वल । थःत म्हमस्यूपि मस्त छिमिगु भाय् जिं मथूहँ, अन्यागु भाय् हँ थूगु भासं खँ ल्हा हँ, छिमिगु भासं खँ ल्हायेमते हँ । गथे छिमिगु भाय् धयागु ? छिमिगुनं भाय् मखुला हाँ धकाः हक्कांला छम्ह मचां प्वाक्क लिसः बिल "जिमिगुनं खःसा जिमित छाये स्येना ल्हाका तया मदियागुलेसा ? जिगु नुगःलय् घाः लाना च्वंगुलिइ भं चुपि सुयाः मल्ताचि तयाः पाखां क्वफानाब्युथें जुल । स्वम्ह मस्त छकलं हालाहल "जिमित छें जक मखु ब्वने कुथिइनं मब्वंकु" मस्त भन अजू चाल । जिमित सरं अधिकार व कर्तव्य धकाः ब्वंकुबलय् "बाल अधिकार" धकाःनं ब्वंकूगु खः अयसां ल्हायेनं मखं, ब्वनेनं मखं छाये ?" खः थौकन्हय् ब्वनातःपिसं थःगु भाय्हे मल्हायेगु यात, मस्तलिसें नतुइबलय् थःगु भासं

नंतुइगु मयात अलय् इमिसं थःगु भाय् मल्हाः जक धयां, इमितहे द्वपं बियां ज्यूला थःथः मां भाय् स्येने ब्वंके म्वाल ? मस्त धैपिला गथे स्येन गथे यानाः क्येन अथेहे सयेका यंकिइपिला खःनि । स्येनेगु ब्वंकेगु मयायेगु धैगु थःपिनिगु नैतिकता मदयेकाः थःतहे तंका यंकेतला ? छें जुइमा वा ब्वनेकुथि जुइमा शिक्षा धैगुला गुलिफु उलि थपू यानाः थःत समाजयात व दे नापं हलिं न्यंक म्हसिइकाः देशयागुहे न्हाय् धस्वाकेत खः । खालि नयेगु व मोज जक यायेतला मखुनि देयागुहे इज्जत तयेत जुइमागु मखुला ? मखुसा शिक्षित जुइगु थः भाय् संस्कृति व देय्हे त्वता वनेगु लागिं खःला ? च्या त्वना च्वम्ह मचां च्या दिकाः धाल "जिमित ब्वनेकुथिइ बाल अधिकार, नागरिक अधिकार धकाः ब्वंकूगुदु अयनं जिमिगु मां भासं ब्वनेमखं भाय् धैगुला आः तःतामछि सयेके मागु दु ग्वलेसा थःगु मां भासं खँल्हाये मखं, ब्वनेमखं, अधिकार धैगु भ्वंतय् च्वयातःगु खँ जकला मिखा लः लः धायेकाः थुकेया दोष जिमितला" मस्तय् खँ न्येनाः जिला भनहे बाम्हय् काःम्हथें जुल । जिनं धाय्माच्व (भुतूखालय्) गयाः च्वनाम्हथें तायावल । मस्तय् अःपुक्क ब्वनेत सयेकेत धकाः थः भाय् मस्येनागुला इमिसंला अखतं थःपिन्तहे न्वात । अलय् जिं थःतहे धिक्कार तायेकाः थःके इज्जतया न्हाय्हे मदुथें तायेका । थःपिसंनं थःगु धैगु छुंहे मदयेकाः न्हंका यंकाच्वंनागु तायावल । न्हाय् धैगुहे मदुपि जुइतिनि धैगु मतिइलुइका च्वनागु इलय् मिसां धाल "पिने सुं ल्वाःगुथें च्वं" मस्तय्सं धाल "ल्वाःगु मखु थौं आदिबासी दिवश स्कुलय् मार्चपास याःवने मानि" धका ब्वात । जिपिनं मस्तय्गु खँ न्येनाः नु वनेनु भीनं, मेपिन्तनं मुंका यंके हलिमय्हे न्यायेकूगु जुलुसय् धका वना । खंक्वसित सःताः न्हयाना । सः थ्वयेका बिश्वआदिबासी ताःलाकेनु धाधां हलिमंहे न्हने त्योपिन्त हःपाः बियाः न्हयाना । थौं मखुसा कन्हैयात न्हाय् ल्यंकेत । थौं थुलिहे मयाःसा कन्हैला हलिं न्यंकहे आदिबासी धैपिसं हे मसिया न्हनिगु जुल धाधां न्हयाना, गुलि चाःहिलेफु उलि चाःहिलेगु मनंतुना । मखुसा थ्व न्हाय् याकनं हे पाचुया वनीगु जुलनि ।

भ्राजु किरण मार्के छम्ह बाखं च्वमि खः । वय्कःया बाखंयात बिराट नैपालभाषा साहित्य सम्मेलनं नैपाल सम्बत १०८५ सं न्हाप सिरपालं छायेप्युगु दु । नैपाल सम्बत १०८४-८५ स पिदंगु 'तिबः' नांया हस्तलिखित साहित्यिक पौया छम्हम्ह सम्पादक वं खः ।



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बागमती

बागमतीया ख्वा: खन्यवं थौं
मन हे लूलू ख्वइगु
सिरिसिरि फय् मखु कलकल ल: मखु
ध:जक हे बा: वइगु ।

उबलय् उबलय् न्ह्यात्थाय् स्व:सां
बागमती भःभः धा:
ल: नं यच्चुस्य फय् नं सिच्चुस्य
सकस्यां मन मुसुमुसु का:
दुम्ब्व: काकां खुसि म्ये हाहां
इनुनुनु इनुनुनु थ्वइगु
बागमतीया ख्वा: खन्यवं थौं
मन हे लूलू ख्वइगु ।

द्य: नां काकां मनूत न्हापां
तीर्थपतिं ख्वा: स्यू वै
भंग:पंक्षी चिरबिर हाहां
न्ह्यैपुक प्याखं ल्हू वै
बागमतीया उबलेया ख्वा:
गबलेजक स्वये दइगु
बागमतीया ख्वा: खन्यवं थौं
मन हे लूलू ख्वइगु ।

बागमती खुसि मखु अभिशाप
धरतीया वरदान
बूसां मा:गु थ्व सीसां मा:गु थ्व
संस्कृतिया मू ज्यान
देय्क्वधुछिं हे नस्वा: वय्क
अनेतने स्वां हवइगु
बागमतीया ख्वा: खन्यवं थौं
मन हे लूलू ख्वइगु ।



लोककवि राजभाइ जक:ति
नेपा:



फिसः तनावन स्वां—सि गनावन
स्वये हे घच्चाइ पुल थौं
धःजक न्ह्याइगु फोहर वाइगु
खुसि साःगाः हे जुल थौं
गन वन गन तन बालि बुं उलिमछि
लुं वः ज्वांय्ज्वांय् सइगु
बागमतीया ख्वाः खन्यवं थौं
मन हे लू लू ख्वइगु ।

स्वःस्वःथाय् हे मनू मनूजक
बागमती म्हमस्यूपिं
खः थ्व असभ्य मनू हे खः न्हं
बागमती स्यंकूपिं
न्यां नं मखनाः ब्यां नं मखनाः
क्वः व इमाजक ब्वइगु
बागमतीया ख्वाः खन्यवं थौं
मन हे लू लू ख्वइगु ।

खुसि हे ल्हाकाः मोटर ब्वाकाः
उन्नति जुल गय् धायेगु ?
तजिलजि न्हंकाः थःहे तंकाः
फुसुलु जुयाः गुलि म्वायेगु ?
न्ह्याः वन्य धाधां अय् नेपाःमि छ
ल्यांल्यां जक छाया वइगु ?
बागमतीया ख्वाः खन्यवं थौं
मन हे लू लू ख्वइगु ।
बागमतीया मर्म मथूपिं
गय् भी सःस्यू धायेगु ?
हिसि दुगु देय्या मनू धकाः भी
गुकथं गौरव तायेगु ?
मनुखं खुसि थः जीवन तायेकाः
गबले न्ह्याः वन्य फइगु



बागमतीया ख्वाः खन्यवं थौं
मन हे लू लू ख्वइगु ।

वा भी दन्य वा बागमतीया
दुघाः लुमंकाः दने वा
ल्हाः तुति च्वयेकाः खुसि हिसि दयेकाः
नेपाःमि जुयाः क्यन्य वा
खुसिजक मखु न्हाय्कं नं खः थ्व
देय्या ख्वाः खन्य दइगु
बागमतीया ख्वाः खन्यवं थौं
मन हे लू लू ख्वइगु ।

लौक कवि भ्राजु राजभाइ जकःमि कविता क्षेत्रय् ल्वःकंहवाम्ह कवि स्वः ।
वय्कःयात नैवाः दै दबूपार्वै नैःसं. ११३५ स लौककवि पदवी बियाः सम्मान याःगु दु ।

हिउपाःया जलय्

प्याखं सिधयेव तिनि वया नयेपित्याना वइ ।
अले छैपाखै पलाः च्वयेकी । छैय् थ्येनकि मांया
ब्वः फकः निं नइ । मांया मायांजाःगु ब्वःयात
छता घासा अप्वः तयाब्यूगुथै आःपियाः साक्क
जा नयाः माकुफ छनी ।



दिब्या तामाकार
नेपाः

यैमितय्गु तःधंगु व तःजिगु नखः यैयाःबलय् बःचाधिकःम्ह
काय् ब्वनाः लाय्कुली हाथु हायेकूगु स्वःवंम्ह राजु थनि
नीन्यादैति न्ह्यो थः मचाबलया यैयाःया लुमन्ती लेहैं लेहैं
पुयावयाचन ।

कुमारी छैया ल्यूनेसं च्वंगु ग्वाछेमुगः गल्ली राजुया छै ।
यैयाः वलकि राजुया तसकं लिमलाः । लिलाइगु नं गनं ?
यैयाः सुरु जूगु दिं निसं क्वमचाः तक ब्वनेकुथिं लिहांवयाकथं
सफूम्हिचा भ्वाक्क ध्याकुनय् वांछ्वयाः ज्वलिंज्वःपि पासापि
मुनाः न्हिं न्हिं लाय्कुली वनाः सवःभक्कु, लाखे, पुलुकिसि,
देबी प्याखं, महौकाली प्याखं स्वःजुजुं लिलाइगु मखु वया ।
यःसिं थनीगु इलय् मखनय् महाद्यःया देगलय् थःगु थाय्
सुरक्षित यानाः च्वंवे धुंकी । न्ह्याक्व लिबाःसां यःसिं क्वथइगु
नं स्वयेगु त्वःफिकी मखु वं । नगःचु धुकधुक मिंकाः यःसिं
क्वदयाः थःत हे लाःवइला धकाः ग्याग्यां स्वयाच्वनी । यःसिं
थनीगु जुयेमा वा क्वथलीगु जुयेमा, ज्या पूर्वक क्वचालकि
वया लय्ताःया थाःगाः हे दइमखु । वया ख्वालय् सन्तोषया
न्हिला पिज्वइ । लय्लय् तातां छैय् लिहांवनी । कन्हय् सुथ
जुइ मलावं सनिल जुयेके हथाय् जुइ वयात लाय्कुली वनेत ।

मरु सतःया न्ह्योनेसं दुवातय् स्वर्गया जुजु इन्द्रयात
चिनातःगु स्वस्वं थःत मछिं थें, छुं जूगु थें तायेकी राजुं । वं
इन्द्रयात साक्षात म्वाःम्ह जुजु थें खनी । 'हरे... ! माःगुला व !
जुजु जुयाः नं पालिजाः स्वां भचा खूवये माःगुला ? ज्वन
मखुला आ...' इन्द्रद्यवं वयात हे स्वयाः धयाच्वं थें च्वन ' स्वां
जक मखु, छु नं वस्तु खुलकि छंगु नं थ्व हे अवस्था जुइ
न्हां, होस या राजु !'

यैयाः पुन्हीबलय् पासापि मुनाः 'ला छकू वयेक समयबजि'

धकाः हालाः चुक चुकय्, बहाः बहिली समयबजि काःवनेगु भं
गुलि न्ह्यइपु राजुया । सुनिताचां 'जितः निकू ला वल । छन्त
मवःला ? ना छन्त छकू' धकाः मायां ब्यूगु अले हासिमलाःम्ह
ग्वःजाचां वयात मब्यू धकाः सुनिताचिगु समयबजि फुक्क
वाकाब्यूगु वं आःतक ल्वमंके मफुनि ।

राजु उघिमय् मरुइ थ्येनी, उघिमय् वंघलय्, हानं उघिमय्
लाय्कुली थ्येनी । वंघलय् आजुद्यःयात थी थी बांबांलाःगु
स्वां छायापियातःगु स्वस्वं मख्ख जुइ व । स्वां छायापियाः
दयेकातःगु बुट्टा स्वस्वं वया नुगलय् न्ह्यसः दनी, 'न्हिं न्हिं
उलिमछि स्वां गनं हइगु जुइ ? म्हिगः मेगु हे बुट्टा, थौं मेगु
हे बुट्टा । निगुली उलि हे बांला ।' वं बांबांलाःगु थी थी उनया
स्वां हवयाच्वंगु क्यबचाया कल्पना याइ । पलख वंघलय् दथुइ
दनाः भभः धायेक छायापातःगु दबुली च्वनाः भजन हालाच्वंगु
न्येनी । भभः धाःगु वंघः दुने थःत तंकी ।

कोने याः थःने याःबलय् कुमारी रथ ल्यू ल्यू वनेगु,
गबलें रथ हे साःवनेगु मयाःतले न्ह्यइपु हे मताः राजुयात ।
रथ छैया पल्ली न्याःवनीबलय् धाःसा वया हंसं थाय् त्वःतूथें
जुइगु । गन बिस्सुं वने गन बिस्सुं वने थें जुयाः इप्पः कनाः
ब्याय् वनेत स्वःसा हुलमुलया दथुइ हे थानाच्वनीगु । निकः
स्वकः ला रथ पल्ली न्यानाः आँय्पा कुतुंवःबलय् भचाछि जक
मलाः । अले बल्ल मामं 'अथे रथ साःथाय् जुयेमते धाःसा खँ
हे न्येनीगु मखुका' धकाः न्वाइगु लुमना वइ वया ।

सन्ध्या ई जूलिसे लाय्कुली थी थी द्यःप्याखंत हाजिर
जूवइ । हनुमान द्यःया न्ह्योनेसं देगःया फलय् च्वना द्यः प्याखंत
लहुइकूगु क्वथीक स्वयाच्वनी वं । खपंनिसं वइपि महौकाली
प्याखंया ख्याः कवंत प्याखं लहुइगु स्वये वया तसकं न्ह्यइपु ।

ख्या:चात निम्हं छग्वारा जुया: भकुंग्वारा थें गुल्ल तुया: थवं थवय् ख्या: याइबलय् स्वकुमित हवार हवार न्हिली । व नं न्हिली । कवंचात 'कू.....' हालीबलय् धात्थें भूत हा:थें च्वना: वया न्हकुसँ तिस्वाइ । मेगु कुंचाय् किलाघ:या देवी प्याखं ल्हुइकातइ । हाकनं मेगु कुंचाय् गथु प्याखं ल्हुइकातइ । राजुया छु नि स्वये छु नि स्वये जुइगु । हुलयात खिना: न्हयोने वना: धुकुमुकु धायेक फयेतुना: थ:त य:गु प्याखं स्वइ । ख्वापालं पुया: प्याखं ल्हुयाच्चं पि द्य:पिसं स्वकुमितय् खं ला मखंला धका: सरल बाल मनोभावं इमिगु ख्वापालय् तुंक स्वयाच्चनी । 'द्य:त छाया खाइगु जुइ ? इमित मेपि मनूतय्सं जवं खवं छाया ज्वनातइगु जुइ ?' आदि न्हयस:त प्याखं स्वस्वं राजुया नुगलय् लुयावयाच्चनीगु ।

लाय्कुली ल्हुइकूग प्याखं स्वयांजक लुधनी मखु गुबलें । व महाँकाली प्याखं लितयंकीबलय् इमि ल्यू ल्यू वनी । थ: ज्वलिं ज्व:पि प्याखंम्व:तय् हाउभाउ स्वस्वं थ:त नं छम्ह प्याखंम्व: हे भा:पी । इमि ल्यू ल्यू ववं मेगु त्वालय् प्याखं ल्हुइके यंकूथाय् थ्येनी वनं । अन वं पूर्वक हे प्याखं स्वइ । वया बेलि याये मानिगु नं त्व:मनी । प्याखं सिधयेव तिनि वया नयेपित्याना वइ । अले छँपाखे पला: च्वयेकी । छँय् थ्येनकि मांया ब्व: छक: नि नइ । मांया मायांजा:गु ब्व:यात छता घासा अप्व: तयाब्यूगुथें भा:पिया: साक्क जा नया: माकुक्क घनी ।

राजुया वया अजिं न्हिनय् धा:गु लुमना वयाच्चन, 'सव: द्य:यात बुरा पति क्यनेमज्यू न्हां मस्त, लिनाहइ खंला !' 'लाखेनं इयालिंचायात ज्वनकि त्व:ती हे मखु' 'सव:भक्कु व लाखे ध्वदुलकि तसकं ल्वाये यो, सुनां फु वं मेम्हसित स्यायेत बेर मदु' । लाखेया बाजं स: तायेदयाच्चन । इयाई इयाई इयाई..... इयाई इयाई इयाई..... । बाजं स: भं भं सतिना वयाच्चन । राजुयात थ: इयालिंचा अले लाखेनं वयात हे मा:वयाच्चंगु थें ताल । व बैगलय् सूवन । बाजं स: बैगलय् थ्यंक थ्वयावल । बैग:या पिने पलिं पलिं लाखे घड़ला छ् यालां छ्यालां स:वयेक थ:गु तालय् प्याखं ल्हुलुहं वयाच्चन । राजु ग्याना: त्यपया ल्यूने सूवन । लाखेनं भौषालं ख्वा:पा: दुतहया: राजुयात माले थें स्वल । सुं मखनेवं हाकनं पिनं तुं प्याखं पा: काकां पलिं पलिं वनाछ्वत । छगू पल्लिं मेगु पल्ली भुगुं ब्वात । बाजं स: चिस: जुजुं वन । राजुया ग्याना:

नुग:चु धुकधुक मिनाच्चन । ताता:हाक: सास: ल्हा:गुलिं कथु गन । च:ति भुसुभुसु वल । वं ल: ल: धका: हाल । लिक्क द्यानाच्चंमह मांमहं म्हाय् गिलिगिलि याना: 'छु जुल ?' धका: धायेवं राजुया न्हयलं चाल । वाथाइथि फयेतुत । कपा: छगलं च:ति प्यानाच्चन । ग्या:मह थें मिखा तत:ग्व: कना: उखेथुखे स्वल । मांमहसित करिसिक घयेपुया: म्हागसय् म्हांगु लू कन । 'ग्यायेम्वा: पुता, म्हागसय् म्हांगु जक ला ख:नि, धात्थें मखु । छुं जुइ मखु ।' मांमहं राजुया नुग: तयाबिल । लिक्क च्वंगु करुवा कया: ल: त्वंकल । म्हाय् ति ति याना: हाकनं थेनेत स्वल ।

'तानां तानां..... तानां तानां.....' पुलुकिसिया बाजं स: नापं राजु लुमन्तिया संसारं वर्तमानय् लिथ्येनी । मनूतय् हूल न्ह्या:वयाच्चन । राजु काय्यात थ:गु ब्वहलय् फयेतुकल । हूलया दथुइ तुइसे च्वंमह पुलुकिसि थ्वंका:मह थें धेधेचुचुं ब्यांयवयाच्चन । मचा लय्लय् ताया: हाल, 'पुलुकिसि तानांकिसि पुलुकिसि तानांकिसि' ।

थौं यैया: न्हापाथें भभ: मधा: । न्हापाथें म्व: म्व: प्याखंम्व:त खनेमदु । म्व: म्व: स्वकुमित खनेमदु । ईनापं हिउपा: वइगु स्वाभाविक हे खत । छगू न्हूगु हिउपा: थुगुसी यैया:बलय् नं खंकल राजुं । राजुं खनाच्चन हाथुद्य:याथाय् मिसापिनिगु नितिं जक हाथु हायेकूगु । मिसापि जक मुना: उन्मुक्त जुया: हाथु हा:गु । छभा: लकस हे प्याचागु थें खनेदयाच्चन । मिसापिसं हाथु हायांच्चन, तृप्त मजुतले, भू मचा:तले । परम्परानिसें न्ह्याबलें मिजपिसं जक धे धे बल्ला याना: हाथु हा:गु केवल स्वया जक च्वनेत बाध्य जुयाच्चं पि मिसापि थुगुसी मिसापिसं नं लुधंक, भू चायेक हाथु हायाच्चंगु लु स्वस्वं राजु नं लुधन । अथेला थुगुसी मिसापि जक जाना: छभा: कुमारी रथ नं साल, छभा: मिसाम्हं हे पुलुकिसि न्ह्याकल धा:गु नं न्यंगु दु वं । मनं मनं ग्वसा:खल:यात सुभाय् बिल । मचायात बुया: कुमारी छँ पाखे स्वयावल ।

कुमारी छँया न्हयोनेसं च्वंगु त्रैलोक्य मोहन नारायण देगलय् दशअवतार क्येनाच्चन । ख्यूंगु लकसय् चिलाखय् गन्धक चुं छ्वाका: पलख भल्ल च्वंका: विष्णुया भिगू अवतारयात क्येनाच्चन दिपा: काकां । सदिं निसें थौतक गथे ख: अथे हे । दशअवतार क्येनेगु इवल्य नं हिउपा: व:गु दुला धका: स्वयेत कुमारी माजु लुँइयालं क्वस्व: बिज्यात ।

मयजु दिब्या ताम्राकारं नैपालभाषा बाखं स्यल्य धिसिलाक पला: न्हयाके धुंकूगु दु ।
वय्कलं नैपाल भाषा बिषय कया: एम. ए. लय् न्हाप जुया: लुँया तकमा वं त्याका दीगु दु ।

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुवँया सिंनुना

*Happy New Year
Nepal Sambat 1136*



Rami Pradhan and Umesh Joshi
Warrenville, Illinois

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुवँया सिंनुना

*Happy New Year
Nepal Sambat 1136*



Rajendra,
Kabita and Prashun Maharjan
Chicago

भरी नेवाः भरीगु नेपाः



श्रवण कुमार श्रेष्ठ
शिकागो

नेवाः संस्कृति, नेवाः भाय्,
नेवाः कला, नेवाः साहित्य
यैपुगु समाजं जाःगु भरीगु नेपाः
भाय् व तिसा वसलं

भःभ धाःगु भरीगु नेवाः संस्कृति
नखः चखः, प्याखं व म्यें लिसें
भवय् नं मनसें मगाःगु भरीगु नेवाः संस्कृति
थुकी हे दु शान्तिया जः, बिकासया जः

कला कौसलताय् तसकं तःजि
जुजु नं तःमि च्वन्ह्याकेगुली कलाय्
उलि जक गन खः जनतां मनःतले
थः नं मनइमह जुजु दु इमि अबलय्

नेवाःतसे हे खः म्हसीकल नेपाः बिश्वय्
नेवातय् हे कला व सीपं खः न्येन ब्यापार बिश्वय्
राष्ट्र संघय् तर्क नेवाः लिपिं हे दुश्याकल नेपाः
नेवाः पहिचानं हे खः बिश्वं खन नेपाः

भाजु श्रवण कुमार श्रेष्ठ नेवाः अमेरिकन दबूया आःया
नायौ खः । वय्कलं नेपाली च्वयाछुगु चिनाखँयात
नेपाल भाषाय् हिलाय् पिथनागु खः ।



नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !

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हैठवाः जूम्ह मन्



गणेश राम लाछि
नेपाः

‘साहु तसकं भिंमह जूगुलिं बिश्वास नं याः ।
छैयागु पीर नं मन्त । मस्त नं तुतिं चुइफत ।
मां नं खुसी है दु । तिरिमय्जु नं थःगु है थासय्
दु । छगू है जक जिगु कमजोरी दु’ खँ कवाच्वंगु
क्वचायै मलाकं हथासं गणेशदाई नं न्येन - ‘छु
लै भ्रज्याःगु कमजोरी ?’

न्हिच्छि मेशीन थें ज्ययेकाः वं थःत छयेलाः तिसिया
तःगु कागति थें च्वंकाः सेसेकुंगु ख्वाः ज्यानाः मोहन दुहां
वल । वयाकथं लासाय् ग्वारातुल । वया न्हयपुइ व हे खँ
हा कयाच्वन । वया न्हायपनय् व हे ज्ञानदाईया खँ न्हयबि
थें सुलुलुलुं दुहां वनाच्वन आः छ सुया लागि म्वायेगु ?
फुक्कं फुक्कं बन्दोबस्त जुल उकिं आः छ छंगु हे लागि
म्वा’ धकाः गणेश दाईयात धयाच्वंगु । थः जुलं फुक्कसिया
लागी म्वायेमानि, सन्तानया लागि, मांअबुया लागि, अले
थःगु हे लागि ।

अथे हे फुकसित ज्ञान, बुद्धि अर्ती जक मखु ज्या
मदुम्हेसित ज्या, असहायतय् सहायता बियाः मुग्लानया
चाय् थःत क्वयेका च्वंमह खः ज्ञान दाई । वयाके ज्ञान बुद्धि
दयाः जक ज्ञान दाई धाःगु मखु । वयागु नां हे ज्ञानभक्त

खः । अय्सां वं लखौ हण्डर नयाः परिस्थितिनाप ल्वाल्वां
थौं मुग्लानया चाय् चःति हायेका च्वंमह खः ज्ञान दाई ।
उकिं वयाके नांयात ल्वयेक ज्ञान नं दुम्ह हे खत । उखुन्हु
तिनि नेपालं चाःह्यूम्ह गणेश दाईनाप ज्ञान दाई थः ज्या
याना च्वनागु पसलय् च्या त्वंत्वं खँ ल्हानाच्वंगु । दंदनिसें
पीरं क्वचीका च्वंमह ज्ञान दाईया ख्वाः थौं चकं । मुसुकाः ।
थौं वयागु ख्वालय् चिन्ताया रेखा हुयावंगु दु । यक्व लिपा
नाप लाःमह गणेश दाईनाप खँ ल्हाल्हां दंदं भ्यातुगु मनयात
थौं फय्लिंचा थें याउँसे च्वंगु बांलाक सी दु ।

ज्ञान दाईया जीवन सहज मजू । वं यक्व वाफय् फयाः
परिस्थितिनाप ल्वाल्वां, जीवनय् वःगु धाकु फसं अनलाः
थनलाः मदयेक पुइका हयाः मुग्लान थ्यंमह खः । जीवनय्
वा फसं दायेकाः यक्व खाइ सवाः फ्यावःमह खः । उकिं
हे मखा जुइ गणेश दाईयात वं ‘छ छंगु लागी म्वा, आः
ल्यंदंगु जीवन छंगु लागी हे खः’ धकाः ध्वाथुइका च्वंगु ।

लासाय् त्यांग्रा पुलाच्वंमह मोहनया मिखां हाःगु ख्वबिं
फुंगा प्याःगु हे मचाः । व भसंग वन । घरि स्वत । ‘
आगछ्याय् ! फिताः ई पुल, कन्हय् सुथय् न्याताः इलय्
दनाः ज्याय् वनेमानि’ । थुकथं सुथं बहनी, बहनी सुथ
यायां मोहन वःगु नं निदं फुत । व थासय् मोहन छम्ह
जक मखु, भिंन्याम्ह भिंखुम्हति दु छगू हे गांयापि ल्यासे
ल्याय्महत । इमि इलय् ब्यलय् नाप लाना दुःख सुखया खँ
ब्याकेगु कथं छथाय् मुनाः रहरबर नं जू अबले व पुचलय्
ज्ञानदाई हे हामा जुइ । वैशं नं व हे थकालि । ज्ञानदाई
हे इमि अविभावक थें हनाबना तः ।

थः परिवार, त्वाः पासा पुचः थः थिति फुकक त्वःताः
मुग्लान देशय् सुथ मधाः बहनी मधाः वा गाः मधाः, पु
गाः मधाःया च्यूता मतसें आयू फुकाच्वंपिनि आत्मा दुने
मां अबु, तता दाजु अले कका काकिया ख्वाःया लँ मलुल
खइ ला? न्ह्यात्थेसां छँ त्वःता वयाः छुं छुं ला याये हे
माः धयागु दूढ बिश्वासं हे मखा जुइ लां लां बासिगु नसा
नयाः सां उखेंथुखें ब्वाय् जुयाच्वंगु ।

कन्हय् न्हापां दनाः ज्याय् वनेमाः धकाः दुगु नयाः
लासाय् थसः पायाच्वंमह मोहनया मिखा ध्वाखा थें चाः । वया
गबलें छँया खँ लुमनी, गबलें ज्ञान दाईया खँ लुमनी । अले
वयात छँया दरिद्रतां तय्जु याइ । व मू हाली । पाखा पौ

कुतुं वःगु छँ, सेंसेंफुंफुं वःम्ह मां, बाथ ल्वचं तुति स्याःम्ह अबु । भ्वाथः लं फिनाः स्कुल वनेमाःपिं केहँकिजा । गरिवया कारणं इलय् इहिपाः याये मफयाः बुरिकन्या जुयाच्वंम्ह निनि । भ्वःभ्वःलिं न्हयःने दं वइ । वाकाः तइ, मिखा तिसिइ । मिखां मन्हयं मन्हयं ख्वबि पिकयाः लासाय् फाता पुली फिसलय् लाःम्ह न्या थें ।

गणेशदाई थन चाःह्यू वःगु नं लच्छि दत । व गुलि च्वनीगु खः मस्यु । ज्ञानदाईया नं ज्याय् भतिचा हात्पाः दतकि गणेशदाईयात फोन याइ । वया थःगु छँ, अले हाकु तिना हःगु चागःचा थें जुया च्वनागु लुमंका वं गणेश दाईयात फोन याइ । वया लुधंक छक्कः खँ ल्हाये मास्ति वः । अय्सां व थौतक आशां दाना हे च्वन तिनि ।

मोहन सुथय् दनाः च्या छगू व पाउरोटी निपा नयाः ज्याय् वनेत पिहां वन । न्हापा वःपिं पासापिनि मोटर दु । वया मोटर नं न्याःगु मदुनि । उकिं वा वयाः च्वंक नं बस पार्कय् प्युवन । मोहनया मोटर गयेगु म्हगससिबें छँया माया ममतां वैत साला तः । लच्छि ज्या यानावःगु ज्यालां न, त्वँ, क्वथा बाः पु । फुक्क खर्च यानाः ल्यंगु निगःप्यंगः ध्यबा छँय् छ्वयाः मांअबुया समस्या तरे यानाच्वन । छम्ह निम्ह बांलाःगु ज्या लूपिनि धाःसा बांलाक जीवन घःचाः न्ह्यानाच्वंगु दु । अन हे इहिपा यानाः छँ न्यात । बांलाक जीवन हनाः सुथां लाःपिं नं मदुगु मखु तर फुकसिया जीवन चर्या धाःसा ज्वःमलाः ।

बल्ल निगः बस गयाः ज्या यायेगु थासय् थ्येनी । लिबाक्क थ्यंगुलिं पासापिनि ख्वाः ख्यँगु वं बांलाक चाः । अय्सां वं 'सरि' धकाः ज्याय् तक्येन । सतकय् गाडित बेतोरं ब्वाँय् जुयाच्वन । तःब्याःगु लँ । न्ह्याथासं तःगू लेनया सतक । न्यासि जुइपिं सुं मदु । गाडित धाःसा उखेंथुखे, थुखेंउखे मिखा फुति याये मलाक वाल्ल इल्ल ब्वाँय् जुयाच्वंगु दु । मोहनया मिखा तकं ब्वये मलाः । व दिपाः मदयेक ज्याय् तक्येनी । वया भासु तकं लने मखं । छँया विपन्नता, केहँकिजायात बांलाक ब्वंकेगु, मांअबुया उसाँय्या च्यूताः, निनिया म्हगस - फुक्क फुक्क सुथां लाकेगु म्हगस ज्वनाः मुग्लान थ्यंम्ह मोहन मस्यु थुकथं थःत गुलि छ्यला च्वने मालीतिनि ।

थौं नं ज्ञानदाई व गणेशदाई कफि त्वँत्वं गफ यानाच्वन । 'ज्ञानदाई थुखे वयागु गुलि दत?' तःग्वःगु भ्वंया कप टेबलय्

दिकाः गणेशदाईनं न्येन । 'गुलि दइ ... फिंप्पदँति दत जुइ ला ...' भ्यातु पहलं ज्ञानदाई नं लिसः बिल ।

'अय्सा ला छँ नं दत जुइ नि'

'छँ मदुसा गने च्वनेगु? लँय् दने मजिल'

'अथे धैगु मखु, सागर भाईया थें थःगु हे छँ धयागु का'

ज्ञानदाईया छु धाये छु धाये जुल । लिसः मवःगुलिं गणेशदाई नं खँ म्वयेथ्यात । 'थन ला लःफय्, अले लकस तसकं बांलाः । फोहर धैगु गनं नं मदु । स्वःस्वःथाय् सफा ।'

'उकिं ला छन्त नं थन हे च्वं धयागु । थन च्वंसा छ नीदँ अप्वः म्वाइ' गणेशदाईया खँ पुवने मलावं ज्ञान दाईनं लिसः बिल ।

'च्वने धयां छु याये... अथें तइमखु कर्किया देशय्'

'छ च्वनेगु जक मन या ले .. फुक्क बन्दोवस्त जुइ' गणेशदाईया खँ क्व हे मचायेक ज्ञानदाईनं भ्वात्त न्चवात ।

'अथे धयागु गथे?' आश्चर्य चायाः गणेशदाईनं न्येन ।

'छं ग्रीनकार्ड आय्प्लाइ याःसां थथें जुइ'

'अय्सा ज्ञानदाईया नं जहानपिं थन हयाः तःसां ज्यूनि सा'

ज्ञानदाईया त्वाँय्त्वाँय् न्यानाच्वंगु म्हुतु ग्वालिं न्याना त्वाति थें जुल । अनं थनं सुपाँय् वयाः वयागु ख्वालय् भुं वल । नँ मन्याःसां वा गात । वं काचाक्क सुचुकेत स्वत । वया पाल्हाः ख्वालय् जूवन । अबले लाक पसलय् गाहाः वल । व ज्याय् तक्येन । गणेश दाईनं कफि कप ल्हन । कफि ला ख्वाउँसे च्वन खनी । अय्सां छघुतु घुत्कल । 'म्वायेकं खँ न्येने लात । वया ख्वं जुइ धुकूगु घालय् प्याकुति न्यायेथें जुल । गुलि नुगलय् स्यात जुइ । मफतय् हे खँ कुले लात । आः वं जितः च्या त्वनेत सःती मखुत जुइ ।' नुगलय् धौबजि वायेकाः कफि कप बँय् दिकल ।

'ज्ञानदाई, जि वनाछ्वये । छन्त डिस्टर्ब जुइ ।' प्यं ल्हँल्हँ गणेशदाईनं न्येन ।

'मज्यू मज्यू आसे' ज्ञान दाई कम्प्यूटरया हिसाब सिधयेकाः गणेशदाईया न्हयःने वल । 'थन थथे हे खः, छु याये? कर्तव्य च्यूत जुइ नं मजिल ... कफि छकः निं त्वँ ले का'

‘मयल ज्ञानदाई, आःयात वनाः हे छ्वये’, पसलं गणेशदाई वनेत सनी ।

‘आसे आसे, छ वने सइमखु । जिं मस्त सःते’ धयां म्हिचां मोबाइल लिक्काः फोन यात । भचा जायेकाः राजेश गणेशदाईयात गाडि ज्वनाः काःवल । गणेशदाई राजेशया गाडिइ च्वना वन ।

मोहनं ज्ञानदाईया कहानी फुक्कं थू । उकिं ज्ञान दाईया थें मजुइमा धकाः वं वाकु छिनाः सह यानाच्वन । थाकु अःपु मधासैं थःत छ्येलाच्वन । चिकु लुमु वा थाकु अःपुया च्यूताः मतसैं ।

मोहनया थौं म्ह सुख मदु । उकिं लासा प्वालं मदसैं च्वन । थौं ज्याय् वने फइ थें मताल । थौं छन्हु बिदा कयाः छैय् च्वनेगु क्वःछित । पासापिन्त फोन यात । पासापिन्सं ओके यात । मन धुक्क च्वन । दनाः च्या छगू दायेकाः त्वन । जा नये नं मं मदु । अँ ... जा नं नये मखुत धकाः लासाय् ग्वारातुल, फाङ्गां फाल । न्हयः वइगु ला खँ हे मखुत । वया नुगः भाराभारा मिं । ‘छुं जुयाः तःन्हु हे लासाय् प्यपुने माल धाःसा छु याये? सुनां स्वइ? थन थः धकाः सुनां माया याइ?’ नाना थरिया खँ नुगलय् धौबजि वाल । ‘अँ, पासापिन्सं ग्वहालि या हे याइ नि ... मखु मखु ध्यबाया नं खँ जुल । कमे यायेगु थासय् खर्च याना च्वनेमाल धासा ग्वःन्हु तुइ?’ व ग्यात, मू हाल । मिखां तुरुक्क ख्वबि पिकाल । ताःहाकः भसुकाः तल । मिखा त्वालाहां कनाः लासाय् थसः पायाः छैया लू लुमंका च्वन । गबलें अबुया ख्वाः, गबलें किजा, निनि, सकलें सकलें वया मिखाय् भवः छुनाच्वन । वाताहां न्हयः वःथें च्वंबलय् मोबाइलया घन्टि न्यात । मंमदु मंमदु मोबाइल ल्हवन ।

‘हल्लो ...’

‘गथे च्वं मोहन छन्त’

‘थिक जू ज्ञानदाई ... भतिचा इकुसे च्वं का’

‘धन्दा कायेमते । फुक्कं थिक जुइ । छन्हु निन्हु आराम या, छुं जुयाः मजिल धाःसा जिं छु यायेमाःगु खः यानाबिइ, चिन्ता कायेमते । जि दु खंला ।’ ज्ञानदाईया आश्वासनं, भरोसां मोहनया त्वय् फसं पुइकी थें पुइका यन । म्ह फयलेंचा थें याउँल । वया उसाँय् गनं वः गनं वः जुइक लिहांवल । व लसतां भू चाल । वाथाइथिं दन ।

म्ह छक्कः तिप्यंकल । मिखां लसताया ख्वबि हाल । वाक्का तयाः दन । च्या छगू दयेकाः त्वन । च्या त्वत्वं वं ज्ञान दाईयात धन्य तायेकल । अले वया मिखाय् ज्ञानदाईया ख्वाः लुयाच्वन, लुयाच्वन ।

ज्ञानदाई पसलय् ज्या यायां नेपालं वःम्ह गणेशदाईयात थःगु जीवनया इतिहास पुइकु पुइकुं धाःगु खँ न्हायपनय् घुनुनुनुं थ्वयाच्वन ।

‘अबुजुयात क्यान्सर त्वचं पाच्युं वल, ज्यूसा न्हयाथे याना सां लंके धकाः ज्यूथाय् स्यूथाय्तक वासः याना । धनं फू जनं फू जुल । न्यादँतक त्वय्नाप त्वाल्वां उमेर हे मत्यवं अबुजुं जिमित त्वःता थकल सदां सदांया लागि, सदां सदांया लागि...’ । खँ कनाच्वंम्ह ज्ञानदाई खँ कने मफुत । मिखां न्हयंमन्हयं ख्वबि पिकाल । निपा ल्हाःतिं ख्वबि हुल । खँ न्येनाच्वंम्ह गणेशदाईया नं मिखा पिलिपिलि धयावल । वं लिपा छु जुल धकाः खँ न्येनेनं मफु वाताहां च्वनाः ज्ञानदाईया ख्वाः स्वयाच्वन । ज्ञानदाई नं टेपरेकर्ड हायेकेथें थःगु खँ स्वानायन । ‘अनंनिसैं ब्यापारय् नं बांलाक ध्यान बिइ मफुत । ब्यापार नं थौं स्वयाः कन्हय्, कन्हय् स्वयाः कंस यायां स्येनावन । पर्वतं क्वच्युं थें ऋणं क्वच्यंवल । दशां लिइबलय् खिचां नं ल्यु धैथें स्यालय् तियाहल साहुनं । पाखां ल्हाये थें प्यखें जितः ल्हाः वल । थः मजिइबलय् सुनां नं मधाः । म्हिगः वंवंथाय्तक नकाः त्वंकाः तयापि नं जिनाप तापापां वन । जिगु दुःखय् ग्वहालि याइपि सुं मन्त । मां न्हयाबलें उईसू वःम्ह थें लागिमिगि चायाः ख्वइ । मांया न्हयःने जिं छुं धायेगु आँत हे मवल ।’ ज्ञानदाई हिहि ललं ताःहाकः भसुकाः तल । ‘थः मजिल कि न्हिं न्हिं पुजा याना तयाम्ह ईश्वरं नं मधाः खनिं ...’ हानं निपाः ल्हाःतिं ख्वबि हुहुं खँ स्वाना यन । ‘अले जिं थःत प्वःचिइ मफुत । जिगु न्हयपुं छुं बिचाः याये मफुत । उल्सानिसैं जिं भचाभचा त्वनेगु याना । भचा त्वनकि जितः सान्त्वना ब्यू थें ताइ । जिगु लागि सहारा हे व नशा जुयाबिल । छु याये गणेशदाई ... सुया स्येने मास्ति वइ? सकसियां बांलाके भिकेगु हे इच्छा जुइ । भिं मनू हे जुइगु इच्छा जुइ । याःयाः थे मजिल, याःयाः मजिसैलि जि वाध्य जुयाः मचाखाचा, दुःखसुखय् नाप च्वनीम्ह कलाः, बुरिम्ह मांयात त्वःताः बर्खि वसतं । जिगु जीवनय् वःगु आँधीबेरी तःधाकु फसं जितः अनलाः थनलाः मदयेक पुइकल । जिवनय् वःगु थलाःक्वलाः व ग्वःफसं पुइकुपुइकुं थौं थन थ्येन । थन थ्येना नं जि गुलि

तक ला खिचां मस्यूक्व दुःख सिल । सुं म्हस्यूपि मदु । छु
याये? गथे याये? जीवनया घःचाः न्ह्याकेत गुलिसिया तुति
ज्वना । गुलिसित बिन्ति भाव याना । अहँ नायया न्हयःने
मेय् ख्वये थें जक जुल...।' खँ पूवने मलावं पसलय् मनू
वल । माःगु खँ ल्हात । कालबिल सिधल ।

'गणेशदाईया जिगु खँ न्येनाः म्हाइपुल जुइ ...'

'मखु मखु ज्ञानदाई, तसकं शिक्षा काये बहःगु खँ
न्यंकादिल छिं'

'ताउजाल कफि छगू निं त्वने का' धकाः तःग्वःगु
भ्वंया गिलासय् कफि बिइहल । चिकुसे च्वंगुलिं मयः धाये
नं मफुत । कफि गिलास कयाः सवाः वयेक कफि त्वन ।
निम्हं कफि त्वत्वं वं वयागु वं वयागु ख्वाः स्वस्वं फिसिक्क
छक्कः न्हिल । अले गणेशदाई नं खँ छुत ।

'आः ला फुक्कं थिक जू मखा'

'भगवानया कृपां आःयात थिक हे जू धाये माल का ।
निगःप्यंगः कमे यानाः छँया समस्या नं तरे यानाच्चना ।
न्हिन्हिं धैथे छँय् मां व तिरिमय्जुनाप खँ जुइ । मस्त नं
फुक्क थिक थासय् लात धायेमाः । उकिं भचा धुक्क का'

'ज्ञानदाई नं भगवानया कृपां धकाः छाया भगवानयात
जस बिया दियागु'

'आः भगवानया कृपां मखा धायेमाल'

'मखु मखु भगवानया कृपां मखु, व ला फुक्क छिगु
हे मेहनत व कुतलं खः । छिं लखौं थक्कर नयाः तकर
च्वंम्ह जुल नि'

'अथे हे मखा धाये माल नि', कफिया मग ज्वनाः निम्हं
इति इतिं न्हिल पसः छगुलिं थक्क ।

'छुं नये ला कि?', ज्ञानदाई नं इनाप यात ।

'मखु नये पित्याः मजुनि ... अले नये का'

'ना मछाले म्वाः, जिमि साहु तसकं भिं । अथे
पाहुनातय्त नकल कि सुवाः बिइ हँ । अले सुवाः फयेबलय्
जय जुइ हँ' धाधां ज्ञान दाईनं भवँतं कताकाः छु छु नयेगु
बिल । थः नं छगः नल ।

मेचय् फयेतुनाः ननं ज्ञानदाईया नुगलय् दुने तःदँनिसे
लिकुना च्वंगु खँ गणेशदाईयात ख्वालालां प्वंका कयेन ।
'साहु तसकं भिम्ह जूगुलिं बिश्वास नं याः । छँयागु पीर नं
मन्त । मस्त नं तुतिं चुइफत । मां नं खुसी हे दु । तिरिमय्जु
नं थःगु हे थासय् दु । छगू हे जक जिगु कमजोरी दु' खँ
कनाच्चंगु क्वचाये मलाकं हथासं गणेशदाई नं न्येन - 'छु
ले अज्याःगु कमजोरी ?'

हानं छक्कः ताःहाकः भसुकाः तयाः ज्ञानदाई नं प्यानुक
म्हुतु चायेकल - 'जि इलय् बिचाः याये मफयाः थौं जि
चक्रब्यूहलय् दुने लाःम्ह थें, न जि थन हा कायेफु न
थनं दना हे वनेफु । जिके माःगु भ्वं मदु । लिपा लिपा
वःपिनि छँ दयेके धुंकल । हा काल । जि ध्यबा दयाः नं
छँ नं दयेके मफु, त्वःताः वने नं मफु । न छँया परिवार
थन सःतेफु । व हे छता जिगु कमजोरी धायेमाः का' ।
हाइ... धकाः भसुकाः तल । चकना वने धुंकूगु द्यःयात
सुपावं भुनाः ख्युंसे च्वं थें हानं ज्ञानदाईया ख्वाल्य किचः
खनेदत । ल्हाःतिइ च्वंगु मरि वां न्यान्यां गणेशदाई नं न्येन
'अय्सा छु यायेगु ले?'

'आः जि छुं नं मग्यात गणेशदाई, छाया धाःसा जुइमाक्व
जु हे जुल । आः जि हँग्वाः जुइधुन । मिं थिइ धकाः छाया
ग्यायेगु? आः जि हँग्वाः जुइधुन...'

'हँग्वाः मखु ज्ञान दाई, इस्पात जुइधुन धा ले ।
इस्पातयात सुनां स्यंके फइमखु'

'का का का न्ह्यागु धाःसां खः का' धकाः निम्ह
इतिइतिं न्हिल । न्ह्युन्ह्युं निम्हसियां मिखां ख्वबि पिहां
वयेक हे न्हिल । गबायति नि गबायत ।

भाजु गणेश राम लाकि थिमीया नांजाम्ह च्वमि व कलाकार खः ।

वय्कःया आःतक च्यागू सफू पिदने धुंकूगु दु ।

दकलय् लिपागु सफू हयूमन फलू (स्यालः मुना) खःसा वय्कःया न्हापांगु सफू हवगांखिं (स्यालः मुना) खः ।



“नेवाः” परिभाषित ज्वीमाल

प्रा. सुवर्ण शाक्य
नेपाः

नेपाः देय्या राजधानी नेपालमण्डल उपत्यका खः । थुगु उपत्यका नेपाःया राजधानी ज्वीन्ह्यः थुगु देय्या उत्पत्तिया इतिहास नं थनं हे सुरु जूगु खः । थनया नेपालबासिपि बिश्वया न्ह्यागु कुं कुलामं वःपि ज्वीमा बाय् न्हापांनिसं थन हे दुपि धाःसां ‘नेवाः’ थनया बासिया वास्तविक इतिहास खः । नेपाःया स्पष्टगु इतिहास बनेबलय् ऐतिहासिक ज्वलं लुयावःगु ई लिच्छवीकालीन जुजु मानदेवया पालंनिसं खः । उबलय्या थनया निबासीत ‘नेवाः’ खः । वयां न्ह्यःया पौराणिक बाय् अर्धइतिहासया खँ काःवन धाःसां जातीय खँयात कायेबलय् थनयापि बासीत ‘नेवाः’ हे खः धैगु सिद्ध जूवः ।

सुरुइ ‘नेवाः’ धैगु गुगुं जात वा जाति मखु । नेवाः धालकि छगू संस्कार व संस्कृतिया प्रवर्तक खः । थुगु हे भाखां थनयापि बासित ‘नेवाः’ जूगु खः । थ्व थाय्या परिचय ब्यु बाय् मनूया परिचय ब्यु थनया संस्कार संस्कृति तसकं क्वातु । कुशल तरिकां म्वायेगु आधार व आचरणपद्धतिइ थनया जनजीवन सापेक्ष जू । उकिं हे न्ह्यागु जात जातिया पुर्खायापि न्ह्याम्हे जूसां थन थ्येनकि, थन च्वनकि ‘नेवाः’ ज्वीगु जुयावंगु खः । थुगु देसया नां ‘नेपाल’ धकाः च्वनावःगु खँय् तर्क-वितर्क न्ह्यागु न्ह्याकथंया दःसां ‘नेवाः’ नेपालया प्रतिरूप खः । नेपालया ‘नेवाल’ जुल । नेवालया ‘नेवाः’ जूगु खः । गथे थौं नेवाःभासं नेपालयात ‘नेपाः’ धाइ ।

अवस्था ब्यबस्था व समयचक्रं देसया भूमिबिधानय् थपघट ज्वीफु । देसया छचाःख्यरं थाय् थासय् च्वंपिगु चाल ढाल, रूप रंग फरक फरक ज्वीफु । थथे फरक जूसां छगू हे देसया नातां देसया अस्तित्व मूल थलोकथं केन्द्रित जुयाः च्वनीगु खः । मूल थलोकथंया निवासी जुयाः च्वनावःपि ‘नेवाः’ धैपि शक्तिसम्पन्नपि अथे धैगु शारीरिक, मानसिक व बैचारिक जक मखु बल, बुद्धि व पराक्रमं जाःपि थीथीकथंया स्वभाव

थःपिनि सन्तानयात थुगु पिछिं थःपिंगु पुर्याली गौरबयात थ्वीका बीमफुत धाःसा जातित्व न्हनीगुली शंका यावाच्चनैमाःगु थाय् दयाच्चनीमखु । म्हुतुं ‘नेवाः’ धयां ‘नेवाः’ ज्वीगु मखु । निश्चित ज्याखं निश्चित पहिचानं ‘नेवाः’ ज्वीगु खः ।

चरित्र घानाच्चंपि खः । नेवाःया पुर्खा धकाः वालास्वयेबलय् इपि छम्हे छम्ह विश्वमानव पुचःलय् न्ह्यथने बहःकथंयापि धैगु खनेदःवः । थासं थासय्या लः छथाय् मुनाः समुद्र जूथें थीथी बिबेकशक्तिया पुचःत मुनाः ‘नेवाः’ जूगु खः ।

देस जुसेलि राज्यशासन दइ, राज्यशासन दसेलि युगनापं तुं देसया गतिविधि न्ह्याइ अले देसबासीपिनि अवस्था ब्यबस्थाया ह्यूपाः व संगठनात्मक स्वरूप नं पानावइ । समाजय् उकथंया हे सामाजिक चरित्रया खँत नं स्वानावनी । थुज्वःगु हे सामाजिक परिवेशय् नेवाःत परिचित जुयाः च्वनावःगु खः ।

थनया बर्तमान इतिहास सुरु जुसेलि न्ह्यसः च्यासः दँतक छगू हे सासलं म्वानाच्चंपिथें छगू हे पनं जीवन न्ह्याकावःपि नेवाःत थौतकं थन ‘नेवाः’ हे जुयाच्चंगु दु । नेवाःया भाषा, संस्कृति, मन, मस्तिष्क, दिल, दिमाग व जीवनपद्धति लोकय् प्रसिद्ध जुयाच्चंगु खँ बयानजक मखु प्रत्यक्ष दु । ईब्यः न्ह्यानावलिसे देसं देसया पिनेया रहन-सहन व थःथाय्या हे नं देशकाल परिस्थितिं अवस्था ब्यबस्था पाकीगु स्वाभाविक खःसां नेवाःया दुनेया भावना पाःगु मदु । क्वातुगु संस्कृतिं कःघानाः कय्च्यानातःगु नेवाःजाति धिसिमिसि धाःगु खँ समस्त नेपाःया लागी हे न्ह्यथनेबहःगु खँ जुयाच्चंगु खः । नेवाःजाति गनं नं सुयां दुष्मन मखु, बैरी नं मखु । नेपाःयात नेपाः हे यानातयेगुली नेवाःत न्ह्याबलें कटिबद्ध । थौं नेवाःत

नेपालं पिहां वनाः न्हयाथाय् च्वंसां 'नेवाः' हे जुयाच्वंगु दु । चाहे नेपालमण्डलंपिने थःगु देसया दुने हे जक ज्वीमा, चाहे देसंपिने गुगुं नं थासय् ज्वीमा नेवालं थःगु गौरबमयगु स्वभावया परिचय बियाच्वंगु दु ।

थौ बिश्व हे चिकू जुयावनाः छगू गां थें जुयावंगु इलय् नेवाःतसें थःपिगु छुट्टै पहिचान तयेमाःगु ई वैच्वंगु दु । नेवाःया संस्कार संस्कृति छ्वासुयावनाच्वंगु दु । थःगु मूल्य व मान्यता कःघाये मफैवनाच्वंगु दु । बिश्वय् शिक्षितपि नांदंपिसरह थःपि नं दनाच्वंपि दःसां नेवाःपन थ्वीका च्वनेगु शिक्षा दीक्षां तापानावनाच्वंगु थौया नेवाःदुने खनेदैवःगु अवस्थाया खँ वाःचायेकेमाःकथं जुयावःगु दु । थुगु खँयात ख्याःकथं कायेमज्यूगु धैगु खँ नं थ्वीके माःथें जुयावयेधुंकूगु दु ।

छगू निगू चिकिचा चिकिचाधंगु खँयात जक कयाः स्वल धाःसां नेवाःतसें ईनाप संस्कृतियात यंके मफैच्वंगु खनेदइवयाच्वंगु दु । संस्कृति कत्तानातःगु नेवाःजाति असंस्कृत जुयावनीगु हे थःपि तनावनीगुया चिं ज्वीगु खः । उखें थुखेंया वातावरणया फसंकयाः कुसंस्कार व कुसंस्कृतिइ दुब्यूवनाच्वन ला धैथेंयागु लू नेवाःदुने खनेदइवयाच्वंगु दु । नेवाःतसें थःपित 'नेवाः' धकाः धैच्वनेगुली संकुचितता, अहंकार व अभिमान खः धकाः तायेके मज्यू । थःत थः धायेगु छगू गौरबया खँ खः । थःत 'नेवाः' धकाः धैच्वनाथें 'नेवाः' धकाः हे छाया धैच्वनागु धैगु खँ बरू क्वातुक थ्वीकां च्वनेमाःगु दु । नेवाः मखुपिसं नेवाःया विषयय् न्हयसः तलधाःसा लिसः बीमफुगु स्थितिइ अप्वः नेवाःत खनेदयावइच्वंगु खः । राज्यव्यवस्थाय् नेवाःत कमजोरी जातिकथं लानावनाच्वंगु खँ मयःसां धायेमालावःगु दु । थःगु थासय् थःपि अल्पसंख्यकय् लानावनाच्वंगु दु । थथे धायेवं नेवाःतसें हिम्मत फ्यासुकेमाः धैगु मदु । देसय् मनूत बहुसंख्यकय् गणना ज्वीवं अल्पसंख्यकया सम्मान घटय् ज्वीगु धैगु मखु । देसया सुस्थिति या लागी सक्षमपि व समर्पितपि मनूत देसया लागी महत्वपूर्ण ज्वीगु खः । थुखेपाखे ध्यान तयाः नेवाःत सुसंगठित जुयावनेमाःगु खँयात म्हतिं म्हतिं छम्ह छम्ह नेवालं वाःचायेकेबीमाःगु खँ लुमंके माःगु दु । नेवाःतय् दुने थवंथवय् थःकतः म्हमसियावनाच्वंगु व थःपित थः धकाः कत्ताये मफैच्वंगु खँयात नं हल्काकथं मकासे ऐतिहासिक व्यक्तित्वकथं थःपि थाहाँ वनेगुली पहल कदमी ज्वीमाःगु नितान्त आवश्यक

खँ ज्वी धुंकूगु दु । धाथें ला ब्यक्तिबादिता हाबी ज्वीकथंया लक्षणयात थ्वीकाः नेवाः छवाःया क्वातुगु भावना ब्वलंकाः न्हयचिले माःगु अवस्था नेवाःतय्गु लागी थौया अवस्था खः ।

थुज्वःगु ईया भवलय् भी नेवाःतसें 'नेवाः' सु ? गुज्वःम्हसित 'नेवाः' धायेगु ? 'नेवाः' धकाः छाया धायेगु ? धैगु खँ न्हयचीकाः नेवाःयात परिभाषित यायेमाःगु थौ हथायेगु खँ जूगु दु । आदिबासी धकाः परिभाषित याःथें 'नेवाः' यात परिभाषित यानाः राज्यय् दुने सबल पहिचान ब्वयेमाःगु खः । नेवाःया परिभाषा नेवालं हे बीमफुगु स्थितिइ नेवाःत च्वनाच्वने मजिल । थौ नेवाःयात मेपिसं मेकथं हे स्वये धुंकल । नेवाः थःपिसं हे नं थःत म्हमसीकाः गलत पहिचान बीगु याःगु नं खनेदयावइच्वंगु दु । थःपिनि सन्तानयात थुगु पिधिं थःपिगु पुख्यौली गौरबयात थ्वीका बीमफुत धाःसा जातित्व न्हनीगुली शंका यानाच्वनेमाःगु थाय् दयाच्वनीमखु । म्हुतुं 'नेवाः' धयां 'नेवाः' ज्वीगु मखु । निश्चित ज्याखं निश्चित पहिचानं 'नेवाः' ज्वीगु खः ।

नेवाःदुने अभिभावकत्व क्वबीपि मदुगु अले नेतृत्व कःघाइपि मदुगु नेपाःया लागी थौया छगू तःधंगु चिन्ताया विषय जुयाच्वंगु दु । सुं छम्हसिनं थःथम्हं क्वातुम्ह नेता ज्वीफुगु नं मदु, थःगु पुचलं थ्व हे जिमि नेता खः धकाः क्वःछी फयाच्वंगु नं मदु, थ्व छगू थौया नेवाःदुनेया बिडम्बना खः ।

छगू निगू योजना दयेवं, योजनाकार दयेवं नेता दैगु मखु । कार्यक्रम दयेकाः प्रचार प्रसार यायेवं कार्यक्रमया संचालक ज्वीवं नेता ज्वीगु मखु । थौया नेवाःसमाजय् खनेदुगु कमजोरीयात न्हयःने हयाः समाधानया लँपु न्हयाकाः, वा फय् फयाः, प्रतिबद्धतासाथ थःथम्हं न्हचिलीपि दयेमाःगु दु । अथवा पुचलं हे प्रतिबद्धम्ह नेता मालाः क्वछिनाः नेवाःया बर्चस्व कायम यायेमाःगु थौया नेवाःजातिया हथाय्गु खँ जूगु दु । इतिहासं नेवाः स्वतः पहिचानयुक्त खः अय्सां परिभाषित जुयाच्वंगु गनं हे खनेमदु । थुकथं थुखेपाखे पलाः छीगु न्हूगु ज्याथें जूगु दु । थ्व छता खँ हे नं नेवाःतय् क्वाःहि क्वानां च्वनी अले नेवाःप्रति नेपाःया बेक्वयाच्वंगु दृष्टियापित दृष्टि तप्यंकेगुली तिबः ज्वीला धैथे नं ज्वी फौगु आस भलसा काये थाय् दैगु जू ।

प्रा. भ्राज सुवर्ण शाक्य नेपाल भाषा साहित्य ख्यलय् तसकं बां जाःम्ह च्वमि खः ।

वय्कः थौ कन्हय् नेपाल भाषा परिषदया नायौ जुया दी ।



मिराया करुण कथा

मयजू प्रकाश प्रधानाङ्ग
नेपा:

जिगु दिनचर्या ला सुथय् ४ ता इलय् दना: तरकारि, केँ दयेका: प्रेशर कुकरय् जा थुइत ठिक्क याना: जिपि निम्हसिनं च्या त्वना: काय्पित थर्मसय्

च्या तया बिया: ६ ता इलय् क्याम्पस थ्यंकेगु । जि वने धुंका: वय्कलं थ:गु क्लिनिकय् अले त:धिम्ह काय् उमेश शान्ति निकुञ्ज स्कूलय् वनी । चिधीपि निम्ह काय्पिसं जा थुया: नया: स्कूल वनी । जि ब्वनाच्चनागुलिं मचापित नं थाक्याच्चन । बरोबर पाहाँपि नं वइगु । शायद २०३३ सालं तेह्रथुमं वय्क:या भिचा भरत व त:धिम्ह तताया म्हयाय्या म्हयाय् मिरा पाजु भिचा थ्यंक वल । मिरा जिमि नं छय् जुल । पाहाँ दुसां थ:गु ज्या याये हे माल । सुथय् मिरां नं भुतुली स्वया: इमिसं नं नयाच्चनी । इपि व:गु १५, २० न्ह दयेधुंका: भरत भिचां मिरायात त्व:ता: जि तेह्रथुम वने धाल । इमि पाजु भिचाया खँ छु जुयाच्चन मस्यू जिं छुं मधया । हानं थ: हे भिचाया म्हयाय् । भरत भिचा मिसायात जिमिथाय् त्व:ता: व वन । जिं वय्क:यात 'मिरां टाइप स्यनेगु धका: च्वंगु हँ, थन जिं जा थुइका तल धाइ' धया । वय्कलं 'टाइप स्यनेगु ई जुयाच्चन' धका: हीचानादिल । मिसा वसानिसं काय्पिसं जा थुइम्वा:ल । सुथय् ला वं हे स्वया: बी । वया म्ह इयातुया पाजुम्हेस्यां जिमिथाय् त्व:तावंगु खनी । जिं स्यूसां मस्यू पह याना । 'मिरा, छ व:गु लच्छि अपो जुइधुंकल छंगु महिनावारीनं मजू । जि निक्व महिनावारी जुइधुंकल' धया । वं ला अ:पुक हे 'जि महिनावारी मजूगु ८ ला दये धुंकल' धाल । 'अय्सा डाक्टर क्यनेमा: । कन्हे डाक्टरयाथाय् वनेगु' धया । जि ला डाक्टरथाय् वने मखु धाल । नकतिनि १६दँ दुम्ह मिसा, तेह्रथुमय् जागीर नयाव:म्ह सु मनु नापं सम्पर्क जुया म्ह इयातुकल । मिजं अनं सरुवा जुया: मेथाय् वन । तेह्रथुमय् मांम्ह नं थ:छँय् हे च्वनाच्चम्ह । अन तये मछिना:

छिं नुगलय् ल्हा: तया: छिगु थ:ता स्वीकाट यायेहे मा:, मय्छु छिगु मय्छुसा जिमिथां छित: कट याता: जिम्मा छी मय्छु । छिगु थ:या: नं छिं स्वीकाट मया:सा छित: पाप लायेमाका लाइ' धका: धया ।

थन जिमिथाय् त्व:तावंगु जुइ । म्ह इयातुगु च्याला दये धुंकुम्ह, वया ख्वालय् भतिचा हे चिन्ताया रेखा खनेमदु । जि काय्पिनापं म्हिताच्चनी । वयात खनीबले

छखें तं पिहांव:सां, छम्ह सरल हृदययाम्ह बालिकाया भविष्य छु जुइगु ख: व लिपा गन वनी, छु याइ, धैगु चिन्ता जुयाच्चन । जिगु फुर्सद दुगु मखु गथे याना: समस्या समाधान जुइगु ख: धैथें जुल । वय्कलं तेह्रथुमय् वया मां अथवा सुं छवया हिं धका: खबर नं छव:गु दु । अबले हे हानं विराटनगरं वय्क:या माहिलीम्ह तताजु अले माहिला दाइया म्हयाय् राधिका बैकय् ज्या यानाच्चम्ह, थन ट्रेनिङ्ग कायेत वल । अफ्र वया माजु नं ब्वनाह:गु दु । जिमि डेरा नापं कोथा छकू कया राधिका च्वन । राधिकाया मां माहिली तताजु जिमिथाय् च्वन । राधिकाया चिधिम्ह काय् दु । व अफिस वनीबलय् तताजुं मचा स्वइगु । माजुम्ह भचा दिं च्वना लिहांवल । तताजु न भचारोगी, थन वास: यायेत नं व:गु ।

थौकन्हय् धाधां ई सुम्क मच्चंसे न्हयां ववं बा:जु मदुगु नं दच्छि दत । तेह्रथुम वनेफुगु मखु । माहिली तताजु व जिपि निम्ह पशुपति वना, अन हे ब्रम्हुयात बार्षिक श्राद्ध याका: वर्षी फुके याना: वस: फेरे यानादिल । थ: मनु भति भति स:ता: छँय् नकेगु कार्यक्रम जुल ।

मिराया महिना सतिना वल । तताजुं छ छँय् दइमखु । जिं छुं यायेमफु, ब्यथा जूसा धयादिल । जि नं ला पियाच्चनेगु खँ मजुल । न्हिने छुं जूसा उमेशयात जित: सतके छवया हयादिसँ धायेगु । पाजु व भिचा व:गु । वस: नं छुं ज्वनाव:पि मखु । व:बलय् ला पाइन्ट न्हयानाव:गु । अबले चाइनिज काप: दं । वयात चाइनिज काप: छंत वस: सुइत न्या धया: न्याकेबिया । जि वस: सुइ स:सां जित: ला:गु मखु । लं

व वसः सुइके बिया । जितः मागु भंभट वःगु ला धकाः तताजु व जि खँ ल्हानाच्चना । तर थःगु न्ह्योने त्वःता वन वया पाजुं । जिमिसं स्वयाच्चने मजिल । छन्हु जि क्याम्पसं वयेधुंकाः स्कूलय् वनेत्येनागु, तताजुं थ्वइत थौं ठीक मजू, छ स्कूलय् वनेमते धयादिल । जि मिरायात छ मफु कि छु धया । छुं जूगु मदु, डायरिया (भाडा) जक जूगु दु धाल । छुं जूसा स्कूलय् उमेशयात छवया हया दिसँ धकाः स्कूलय् वना । १ बजे ति उमेश स्कूलय् वयाः 'मिरा मफु छैय् नु' धाःवल । जि स्कूलय् धयाः तुरुन्त छैय् वया । मिरायात ब्यथा जुइधुंकल खनी । घरपट्टिया म्हयाय् बिद्यायात मिश्रीकाडा दय्के बिया । जिं सामान ठीक याना । उमेशयात द्याक्सी काय्के छवया । मिरायात मिश्रीकाडा त्वंका । ल्यंगु थर्मसय् तयाः मिरायात ज्वनाः पिहां वना । द्याक्सी मथ्यंगुलिं भचा उखे तक ल्हाः ज्वनाः यंका । उमेशं द्याक्सी थ्यंके हल । द्याक्सीइ तयाः वीर हस्पिटलय् यंका ।

अन मचा बुइकेगु थासय् यंका । जाँचे यायेत दुने यंकूबलय् जिं मिरायात 'जिमित ला छुं छुं मधाः, दुने इमिसं न्येनीबलय् छं बांलाक खँ मकंसा छन्त इमिसं स्वइमखु' धया । जि पिने पियाच्चना । अबले वय्कः हस्पिटलया ड्युटी सिधयेका रेडक्रसय् ज्या यानादीगु । अबले रेडक्रस बीर हस्पिटल नापं दु । जि हानं रेडक्रसय् वनाः वय्कःयात 'मिरायात हस्पिटलय् हयागु' धाःवना । 'जि वनाः छु याये ? छ हे वनाः पियाच्चं' धयादिल । जि हस्पिटलय् हानं वयाः पियाच्चना । छैय् नं सुं दुगु मखु थम्ह हे यायेमाःगु । तताजुं छुं याये मफु । जि अथे पियाच्चनागु, नर्सपिसं 'छि दुने वये खनीमखु, छैय् लिहां भासँ, बरु थ्व सामान न्यानाः हयाबिया दिसँ' धकाः कपाय् व मेमेगु छु न्यायेत धाल । जि पसलय् वनाः न्याना हयाबिया । नर्स 'छि कन्हय् सुथय् जक वःसां ज्यू' धाल । जिं मिरा छकः नापलानाः 'सुथय् वये' धकाः छैय् लिहां वया । कन्हय् खुन्हु सुथ न्हापां ६ बजे हस्पिटलय् थ्यंका । मिरायात न्ये ना । सुथय् हे म्हयाय् बुल धाल । मिरायात पिने महःनि । वयात पिने बेडय् थ्यने हल । मचा नं स्वया । 'जिं याकःचा छैय् नयेगु हये मफु, हस्पिटलया जा हे न, सुथय् व न्हिने जक नयेगु हये' धयावया । छैय् वयाः नयेगु दयेकाः उमेशयात हस्पिटलय् बियाछवया । आः ला भन हे जितः थाकुल । सुथय् क्याम्पस मवसँ मज्यू । स्कूल नं वने हे माः । सुथय् हलुवा दयेकाः दुरु व हलुवा उमेशं हस्पिटलय् ब्यूवनी । उमेशयात नं स्कूलय् वने लिबाइगु । २५गः ध्यबा भाडा बियाः

साइकल कयावनीगु । न्हिने स्कूलय् टिफिन टाइमबलय् जिं बिस्कुट व मेमेगु छुं छुं नयेगु यंकाबीगु । 'इमि छैय् च्वंपि सुं मवः' धकाः वय्कलं तँ चायाच्चन । जितः नं फूर्सद मदयाः मचायात लं सुयाः बीमफया घरपट्टी भाउजुया ततायात वसः सुइके बिया । हस्पिटलय् सकस्यां 'मचा बूगु ग्वन्हु दये धुंकल बौम्ह वःगु मखु' धाइगु । जिं थन मदु धायेगु । वयात ठीक मजुयाः छैय् नं यंके मज्यूनि । छैय् यंकां नं छु याये, कोथा मदु तयेत । ५न्हु ति दयेधुंकाः वया मां तेहथुमया छम्ह मनू विष्णु कुमार तुम्बाहाम्फेनाप थ्यंकेवल । जिपि च्वनाथाय् नापंगु छैय् कोथा निकु दुने पिने दुगु कयाः मचा बूगु ७न्हु दुखुन्हु हस्पिटलं हया । 'मचा बूम्हेसित बिचाः यानाः अन हे दयेकाः नकी' धकाः स्टोभ व माःगु थलबल तया बिया ।

मांम्ह वल बांलाक हे बिचाः याइ धयाच्चना । जिगु ला फूर्सद नं मदु । तर मांम्हसँ म्हयाय्यात बांलाक बिचाः मयाः । मिरायात माया मतिना मदुथें ताल । जिं सुत्केरीयात थथे यायेमाः धाःसा म्वाः धकाः सुम्क च्वनीगु । मिसायात डेराय् त्वःताः तेहथुमं वःम्ह मनूनापं चाःहय्वनीगु । न्हिने वनीबलय् जि काय् राजुयात 'मिरायात पाउरोटी, चिया ब्यु' धकाः ध्येबा बियाः वनीगु । मांम्ह, जिमि भिंचा खनाः धन्य मातृ हृदय धैथें जुइगु । बौम्ह नापमलाःगुलिं जिमिसं मचाया ब्यंकेगु ज्या नं मयाना । मिराया मचा बूगु २०-२५दिं जुल जुइ ।

जिमि भान्छा क्वय्च्वंगु (भुँइतल्ला) कोथाय् । जिं जा थुयाच्चनागु । बहनी खिउँसे हे च्वने धुंकल । छम्ह नकतिनियाम्ह ल्याय्म्हचाम्ह मनू भान्छाया लुखाय् दनाः 'डा. कृष्णया डेरा थन हे खःला ?' धकाः न्येन । जितः ला जिमि काय्चाया पासा खः ला थें ताल । जिं खः धया, अले छि गनं भायागु धकाः न्येना । वं बाग्लुङ्गं वयागु धाल । जिं खँ थुल, मिराया मनू धकाः । अले मिरा नापलायेगु खःला धया । 'नाप लाये धकाः वयागु' धाल । 'मिरा उखे छैय् दु, भासँ' धया । अले मिरा च्वनाच्वंगु छैय् यंका । मिरा बांलाक वसः नं मफ्युसे च्वनाच्चन खनी । वयात दुने कोथाय् वना, छु याना च्वनाच्चनागु ? धकाः धया । मां ग्वले धयां पिहां वनाच्चना धाल । व ला छुं छां हे नमवासे त्वल्हे जुयाच्चन । 'आः न छुं नमवासँ च्वंसा छं जिन्दगी दुःख सी । पिने वया बांलाक खँ ल्हा' धकाः हक्काः पिने हया । जिं व मनूयात मिरा मचाबूम्ह न्हयाबलें मनःसे ख्वयाच्चनी, न्हयाक्व जिमिसं सम्भे याःसां माने मजू, मचा बूगु थुलिमछि दयेधुंकल, ब्यंकेगु ज्या नं मज्यूनि, छिकपि

नापमलाःगु यक्वं दिं दयेधुंकल । छिकपि खँ ल्हानादिसँ । जिं च्या ज्वनावये धकाः वया ।

जिमि साहिलिम्ह ताःभतया काय् जगन्नाथ श्रेष्ठ बाग्लुङ्गय् सि.डी.यो. जुया च्वनाच्चंगु । व मनू नं बाग्लुङ्गय् सरुवा जुयाः वनाच्चंगु खनी । व मनू अन दु धकाः सीका वय्कः सि.डियो. भिंचायात खबर छ्वयाः व भिंचां व मनूयात मालाः 'छ यँय् हुँ' मखुसा कुना बी धकाः ख्यानाःतिनि वःगु खनी ।

जिं १ घण्टां अप्पो जुइ धुंकातिनि च्या ज्वनाः वया । च्या बिया, छिकपिनि खँ सिधलला धया । हानं खँ दोहरे याना 'मनसैं मनसैं शरीर स्यंके धुंकल मचायात दुरु त्वंके माःम्ह । जिमिसं गबलें नं ब्यंका मबियानि' धया । 'वया मां गन वंगु' धाल । 'ग्व गन वंगु मस्यू, वये माःगु खः' धया । 'छि वल आः मिरायात धुक्क जुल' धया । वं मिरा ला मेपि नापं नं छु धयाच्चंगु खः जिं मिरायात 'मिरा थ्व खँ खःला ? धकाः हक्काः न्येना । वं मखु धाल । वं 'जिगु दाइ थन हे दु, दाइनापं सल्लाह यानाः वये' धाल । जितः ला तस्सकं तँ पिहां वल । जिं वयात भचा तसः यानाः हे धया 'थजागु खँ छिपि निम्हसिबे मेपित छु मतलब, छि दाइनापं सल्लाह यायेगु जरूरत मदु । छिं नुगलय् ल्हाः तयाः छिगु खःसा स्वीकार यायेहे माः, मखु छिगु मखुसा जिमिसं छितः कर यानाः जिम्मा बी मखु । छिगु खयाः नं छिं स्वीकार मयाःसा छितः पाप लायेमाक्व लाइ' धकाः धया । वं हानं धाल 'छँय् जिगु श्रीमती दु, म्हयाय् छम्ह नं दु । जिगु श्रीमती तस्सकं हारां । छँय् सुं नापं मिले मजू । उकिं मिरा च्वनेफइला ?' जितः वया खँ न्येनाः तँ नं पिहां वयाच्चंगु खः । म्ह मस्यूम्ह मनू, मिरायात स्वीकार मयायेत त्वहचिंगु खः अथवा धातथे धाःगु खः, छुं मसिल । जिं मिरायाके न्येना 'छ छँय् वनाः च्वने फु कि मफु ?' मिरां 'च्वने फु' धकाः लिसः बिल । जिं नं थपे याना बिया 'न्हयागु जूसां मिरा च्वने फयेकेमाः । मिरा मयःगु नं मखु । जिं वया न्हयोने खः मखुगु खँ ल्हानाः नाटक म्हितेथे म्हिते माल । जिं खँ ल्हानागु खनाः जि हे छक्क जुयाच्चना । जिं धायेमाक्व धयाः जि वया । जि भुतुली हे तिनि । व मनू वया मिराया मां नाप मलात जि कन्हय्

वये धकाः लिहाँ वन । व मनू वने धुंकाः जि हानं मिरायाथाय् वना । 'बांलाक खँ ल्हानाला कि मल्हाना ? छु धाल' धया । '४००/- दां बिया वन । कन्हय् वये धाःगु दु ।' धाल । 'छिमि मां गन वंगु' धया । 'गन चाःह्यू वंगु मस्यू' धाल । जि हानं वया । जा थुइत नं थुखे उखे यायां लिबात कायपिन्त नकाः जिं नया । वय्कःया रेडक्रसय् बहनी १० बजे तक ड्यूटी । उकिं न्हयाबलें जिमिसं नयाच्चनेगु । वय्कः भायेधुंकाः फुकं खँ बिस्तारं कना । ध्येबा बियावंगुलिइ वइ ला मवइ धइगु शंका जुयाच्चन । मांम्ह लिपा वयाः 'व मनू वःगु खःला' धकाः जिके न्यंवल । 'थुलि लिबाक्क गन वनागु' धकाः न्ये ना । 'मिराया निति चिन्ता जुयाः व मनू गनं नापलाइ ला धकाः स्वःवनागु' धाल । जितः न्हिले नं मास्तेवल । काठमाडौं शहरय् लँय् मनू लुइकेगु ? हानं व मनू थन दुम्ह नं मखु । छु धाये छु धाये जुयाः धाःगु जुइ धैथें जुल ।

कन्हय् खुन्हु शनिवार लाःगुलिं तेहथुमं वयाच्चंम्ह विष्णुकुमार तुम्बाहाम्फेयात नयेत सःतादिल । इमित नकेत नयेगु परिकार भचा अपो दयेके माल । नयगु इलय् विष्णुकुमार तुम्बाहाम्फे थ्यंकः वल । बाग्लुङ्गं वःम्ह मनू वइला मवइ धैगु धन्दा जुयाच्चन जिमित । नयेत तयार याना हे च्वनागु, व मनूया छँ बनेपाय् । छँ, बुँ बाली बनेपाय् दु । वया जागिर नयाः पिने पिने वनाच्चंम्ह । थ्यंकः हे वल, वया नां विष्णुकुमार शाह खनी, सकसित नयेगु तयार याना । सकसिया नयेगु ज्या सिधल । नयेधुंकाः खँ ल्हानाच्चन । लिपा मिरायात थौं हे ब्वना यंके । पशुपतिइ वनाः ब्यंकः नं वने धाल । जिमिसं ज्यु धया । मिरायात छ्वयेत वया मांयात ठीक यानाब्यु धया । वया मां वया सामान व मचायात नं ठीक याना बिल । मिरायात न्हयागु अवरथायात नं सहयाये फयेकी । छंत न्हयाबलें जिमिगु शुभकामना दु । छंगु जीवन सुखं बिते जुइमा धकाः आशिष बिया । छम्ह अवोध मचाया जीवन थासेलात धकाः सन्तोष जुल । शाय्द २-३ बजे ट्याक्सी हयाः मिरा जिपि नापं बिदा कयाः वया मचाया बौ नापं कर्मया ल्यूल्यू वन । मिरा वने धुंकाः छुं दिं लिपा वया मांनं तेहथुम वन ।

(आत्मप्रकाश निब्व पाखें लिकयातःगु छगू अंश)

मय्जु प्रकाश प्रधानाङ्गया न्हापांगु बाखं 'प्रतिभा' नैपाल सम्बत १०७७ स धर्मोदय पत्रिकाया ११० ल्याखय् पिदंगु खः । वय्कःया तस्सकं लौकंहवाःगु न्हापांगु बाखं सफू 'मस्याङ्पा' नैपाल सम्बत १०८३ स पिदंगु खः । मय्जु प्रधानाङ्ग बाखं जक मखु कथाः प्याखँ च्वयेगुलि वं उलि हे ल्हाः ज्वः ।

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जनकवि दुर्गालालया न्हूदंया न्हूखं



प्रा. डा. चन्द्रमान वज्राचार्य
लेपा:

जिगु जीवनय् कवि दुर्गालालया 'न्हूदंया न्हूखं', कवि पूर्ण वैद्यया 'थ्व दन्त्यकथा, दन्त्यकथा मखु', भूपी शेरचनया 'हामी' कवितां जितः दिव्य-ज्ञान ब्यूगु अनुभूति जूगु दु ।

कविता धायेवं हीन दृष्टिं स्वइपिन्त धाये मास्ति वः — कविताया शक्ति महान् खः । कविताया थ्वहे शक्तिं जीवनय् महान् परिवर्तन नं वयेफु । कवि दुर्गालालया छपु कवितां जितः थथे धायेकाः ब्यू । कवि दुर्गालालया 'न्हूदंया न्हूखं' कवितां थुलि तक प्रभाव लाकूगु दु कि थ्व कविता जिं न्हिन्हिं लुमं । थ्व कविता वय्कलं ने.सं. १०९६ बलय् लक्ष्मीपुजा कुन्हु यलया नागबहाल्य् जूगु नेपालभाषा साहित्य सम्मेलनय् न्यंकादीगु जिगु नुगलय् लुमनाच्चंगु दनि । लिपा ने.सं. १०९४ या भी/१६४ अङ्कय् थ्व कविता पिदन ।

वय्कलं न्हूदंया सन्दर्भय् च्वयादीगु थ्व कविताय् न्हूदंयात मानवीकरण यानाः न्हूदं पाखे थःगु नुगःया महान् खं न्हयब्यादीगु दु । न्हूदं लिक्क वःलिसे लसतां तसकं चं चं धायाः न्हूदं हनेया लागि तसकं लिमलाकाः जुइपि भी मनूत । न्हूदंया इलय् उगुं थुगुं सभा-सम्मेलनया ग्वसाः ग्वयाः ज्या याये धुनेवं गुलि नं तःधंगु ज्या यानाथे तायेकाः गर्वित जुइपि भी मनूत थ्वहे इलय् कवि दुर्गालालया अन्तस्करणं खन-भीसं न्हूदंयात न्ह्याक्व भःभः धायेक न्ह्याक्व प्रचार-प्रसार यानाः हंसां न्हूदं छत्तिं लयेमताः । फयांफच्छि तःजिक भःभः धायेक हनेबलय् लय्मताइम्ह सु जक दइथे च्वं भीगु मतिइ । तर न्हूदं लय्मताःगु कवि खंकल । कवि



कवि दुर्गालालया थ्व कवितां वय्कःयात थथे म्हसीका ब्यू — वय्कः जनक्रान्तिया पुजारी कवि जक मखु, मुख्यतः वय्कः क्रान्तिया निर्देशक नं खः । थुकिं बांलाक ध्वाथुइका ब्यू — साहित्य व राजनीतिया अन्योन्याश्रित सम्बन्ध दु । जनक्रान्तिया लागि साहित्यया नं तःधंगु लहाः द्याच्चवी । आखिर कला व साहित्यया उपयोगितावादी दृष्टि नं थ्व हे खः ।

धैम्ह कवि हे खः गुम्हेसिगु अन्तस्करणं मखंगु छुं नं दइमखु । न्हूदं असन्तुष्ट जुयाः भीत थथे धाःवःगु कवि तायेकल —

ख्यूस्य लुमधं ख्वाः ब्याः थौं

भीत धैच्वन न्हूगु दँ

गो छु हे जुल दँय्दसंया

छिमि सभा सम्मेलनं ?

थन न्हूगु दंयात कवि प्रत्यक्ष मानवीकरण यानाः भीगु दँय्दसंया सभा-सम्मेलनया मूल्याङ्कन याकातःगु दु । थथे मूल्याङ्कन याकाः न्हूगु दँ न्हयसः तयेकादीगु दु । न्हूगु दँ आखिर छाय् थथे भीगु न्हयःने न्हयसः तःवयेमाःगु खः ? थुकिया कारण सिइकेमाःगु जिज्ञासा भीके बलनीगु स्वभाविक खः । न्हूगु दँ निरीह मखु । व क्रान्तिया मार्गदर्शक खः । व परम्परावादी मखु, प्रगतिशील शक्ति खः । वयात सुनानं पने फइमखु, कुने फइमखु । व क्रान्तिकारीतय्गु लागि शुभचिन्तक नापं मार्गदर्शक नं खः । उकिं न्हूगु दं थः लयेमताःगु कारण

कनाः भीगु मूर्खता, ध्वां बुद्धियात उलाः थुकथं न्वात -

लक्ष्य गुगु खः, वन्यगु गुगु लं

छुं ग्वसाः मग्वसे छिपि

वन, वनांच्वन वन्यगु नामय्

हा । गपाय्चः ध्वां छिपि ।

थ्व भीत न्हूगु दंया तःधंगु आलोचना खः, गुकीयात भीसं दुनुगलंनिसें मनन याना कायेमाः । न्हूगु दँ भीत भीगु ज्यायात याःगु थ्व आलोचनां भसंग न्हयलं चायेके माः । थु हे मथुइक, चा हे मचायेक सुनां गथे गथे धाल, अथे अथे जक वना च्वनीपि, सना जुइपि भीत गुगुकथं गम्भीर जुयाः गुकथं चेतना थनाबिइगु कुतःयात थ्व तसकं मननयोग्य खं खः । बिना लक्ष्य बिना योजना वनाच्वनीपि थें ध्वांत, बुद्धत मेपि सु जक दइ ? थथे होस याःसां बेहोश जुयाः जूगुलिं चेतनशीलतायात उलाः न्हूगु दं भीत सचेत यायेत थथे धाल -

आस्य, पलख दिनाः बिचाःया

छाय् छिपि थय् वैच्वना ?

आज्जु हे काये मदुगु लंय् छाय्

चःति सिति छ्वैच्वना ?

न्हूगु दंया थ्व न्हसलं भी सकसितं बिचाः यायेत करं कयंकूगु दु, अले लिसः बिइत लिसः मालेत नं करं कयंकूगु दु । आखिर छु दु लिसः भीके ? केवल शून्य, केवल व्यर्थ । भीगु थौतकया सम्पूर्ण कुतः व्यर्थ जुयाब्यूगु दु । उकिं भीगु ई व्यर्थय् फुत । भीगु जिन्दगी व्यर्थय् फुनावनाच्वन । भीत आत्मालोचना यायेमायेकाब्यूगु दु वइगु दंया न्हयसलं । उपलब्धिहीन ज्याय् सक्रियता क्येनाः जुइपि, तर शत्रु हे मस्यूपि, अज्ज शत्रुं भीत याःगु प्रहारयात नं छुं मस्यूथें तायेकाच्वनीपि भीपि । उकिं भीगु ध्वांबुद्धि खनाः न्हूदंया तसकं आश्चर्य व सहानुभूति व दयाभाषा त्वाकज्याःगु सलं थथे धाल -

स्वस्वखं हे थःम्ह शत्रुं

यां कयाः दाः वयेक नं

छाय् नुगःया स्याः पिज्वयेकाः

ख्वये मफुगु हां तिस्सलं ?

न्हूगु दंया थ्व न्हयसलं भीपि ग्वाज्यःत खः धकाः प्रमाणित

यानाबिउगु दु । भीपि ग्वाज्यः जूगुलिं हे शत्रुया कठोर व्यवहारप्रति छुं प्रतिक्रिया मबिसे च्वनाच्वंगु खः । तर थन न्हूगु दंया न्हयसलं भीगु ज्या व व्यवहार तसकं त्रुटिपूर्ण जूगुलिं न्हूगु दं भीत कडा आलोचना यानाः थजाःगु व भीगु कार्यदिशायात हिइकेत तसकं बःबिया धाल -

मजिल मजिल थ्व मजिल छुं हे

हीकि न्हापां थःगु लं ।

त्वःति उम्ह नेता गुम्हेस्यां

छिम्त छ्वै हल मखुगु लं ।

निश्चित लक्ष्य बिना, निश्चित कार्यक्रम व नीति बिना, ठोस कार्यदिशा बिना गुगु ढङ्ग थौतक न्ह्याःवयाच्वंगु खः थ्व लं हे गलत जूगुलिं न्हूगु दं दकसिबे न्हापां थुकियात तसकं सचेत जुयाः सही लंपु लिइमाःगु व थथे गलत लंपुइ निर्देशन बिना छ्वया हयातःम्ह नेतायात इलय् हे म्हसीका वयाःगु व नेतृत्वयात वांछ्वयेमाःगु अनिवार्य आवश्यकता क्येनादिल । थ्व खंयात अज्ज बःबियाः न्हूगु दं थथे धाल -

मखु, ख हे मखु, वनेगु थय् मखु

अन थ्येनी मखु थय् वनाः

सो ख्वयाच्वन न्ह्योन्य वंपि

शत्रुया तुति क्वय् च्वनाः

अवश्य नं जनक्रान्तिया निश्चय लक्ष्य दइ, निश्चित कार्यदिशा नं दइ । क्रान्तिकारी नेतातय्सं दकसिवे न्हापां थुकिया दिशा निर्देश यायेमाःगु खः । दिशा हे स्पष्ट मजुइकं निश्चित दिशाय् थ्यंके फइमखु, उकिं दिशा स्पष्ट यानाः न्ह्याःवने मफुगु कारणं जनक्रान्तिं धोखा नयाच्वनेमाःगु व नेतातय्सं इपि हे शत्रुतयगु तुति ज्वनाः थःपिनिगु जीवन इमिगु हे पक्षय् इमिगु संरक्षण व विकासया लागि हे फुकेमाःगु इतिहास भीके दु ।

जन-क्रान्तिया नारा बिचाः न्हयज्यां वनेमाःपि नेतातयगु अवस्था हे दीनहीन जुयाः पलायन जूवने माःगु अवस्थाय् छुं नं मस्यूपि सर्वसाधारण जनता न्हूदं वल धकाः तसकं लय्ताया जुइवं इमिगु खंय् सत्य तायेकाः, इमिगु कल्पना पूर्वंगु बिचाः यानाः न्हूदं गथे लय्ता फइ ? न्हूदं धैम्ह छुं नं मस्यूपि जनसाधारण मखु । न्हूदं ला सर्वब्यापी खः, व बुद्ध खः, वं मस्यूगु हे छु दु ? व ईया प्रवक्ता खः । वं धायेमफुगु छु दु ? अथे जुयाः

न्हूदं वल धकाः लयेलयेतायाः छम्हं मेम्हेसित न्हूगु दंया भिन्तुना
धकाः हालाः जुइवं न्हूदं नं इपि थें हे न्हिले फइमखु । उकिं
थ्व खं कनाः मात्र क्यालेन्डर हिलेवं केवल पुलांगु दं फुइवं हे
जक न्हूगु दं वल धका हाला जुइगु प्रचलन परम्परायात थम्हं
सही तये फइमखुगु खंयात न्हूगु दं थथे धाल -

अत्य गनं न्हिल्य फैगु धा जि

छुं मस्यूपि स्वां न्हिलां ?

थन जि वयेधुन धायेगु हे गय्

मात्र क्यालेन्डर हिलां ?

थ्व देशया हरेक जनता थःगु देशय् न्हूगु दं वयेकेत
आय्बू । छायाःसा थःगु देशय् न्हूगु दं वलकि फुक्क कथंया
दमन शोषणया अन्त जुइ, असमानताया थासय् समानता दइ,
सकसिगु जीवनय् सुख शान्ति व समृद्धि वइ धैगु सकल जनताया
इच्छा-आकांक्षा खः । उकिं जनता थःगु देशय् न्हूगु दं वयेके
तसकं आय्बू । देशवासीतय् न्हूगु दं वयेके आय्बू थें न्हूगु दंया
नं देशय् वये आय्बूगु इच्छाया खं कनाः थथे धाल -

वय्त जा आय्बू जि छिम्थाय्

किन्तु गो जिगु वयेगु लं ?

थन जितः छिमि हयेगु जूसा

न्हू छगू नि संघ स्वं

थन न्हूगु दं थःगु इच्छा दयाः नं थः वयेगु लं हे मदुनिगु
गुगु खं कन थ्वहे क्रान्तिया लागि छगू प्रमुख समस्या जुयाच्वंगु
खः । न्हूगु दं थ्व खंयात स्पष्ट यानाः छगू न्हूगु संघ स्वनेमाःगु
गुगु निर्देश ब्यूगु खः, थ्व हे महत्वपूर्ण दिशाबोध जुयाब्यूगु दु ।
छगू निश्चित क्रान्तिकारी सिद्धान्त दुगु, बहुसंख्यक शोषित पीडित
जनता न्हयनीगु संघया अनिवार्य आवश्यकता अबलेया ईया माग
जुयाच्वंगु खः । अबलेया लागि संघया अनिवार्य आवश्यकता
छाय् ? छायाःसा जनक्रान्तिया सफलता लेखक बुद्धिजीविपिनिगु
क्षेत्र जक सम्पूर्ण जुइ फइमखु । क्रान्ति धैगु महानतम् घटना
खः, थुनिया लागि लेखक बुद्धिजीविपिसं कलम न्ह्याकेवं जक
थुलि अःपुक प्राप्ति जुइगु वस्तु मखु । थुनिया लागि बन्दुक
ज्वनेगु अनिवार्य जू । छायाःसा बन्दुक धैगु हे अजाःगु शक्ति
खः, गुकिं शत्रुया शक्तिया नाश यानाः थःगु शक्तिया अभिवृद्धि
यानाबिइ । उकिं बन्दुकया प्वालं जक राज्यसत्ता प्राप्त जुइ
धकाः सुं विद्वान् नेतां धयातःगु खः । उकिं जनक्रान्तिया निम्ति

केवल कलम जक अपर्याप्त व निर्वल जुइ । कलमया नापं
बन्दुकया समायोजन मजुइकं देशय् परिवर्तन वइमखुगु खंयात
न्हूगु दं थुकथं न्हयबल -

मात्र दुर्वल कलम संकां

गय् थ्व पर्वः चीक्य फै

मुइम्यं तुपतं हे मफयेकं

गय् थ्व ईब्यः हीक्य फै ?

राज्यक्रान्तिया थ्व अहम् सवालयात केवल नाराय् जक
सीमित मयासे मन-मस्तिष्क दुने तयाः छम्हं मेम्हलिसे व्यापक
सहलह ब्याकाः देशया व्यापक मनूत छपाय्-छधी जुइमाःगु
आवश्यकता व निर्देश न्हूगु दं थुकथं बिल -

मखु, छयनय् मखु, न्हयपु व नुगलय्

लालापात्या स्वां छुनाः

खंगु चायेकाः दयेकि सहलह

फुक छथाय् छम्ह थें मुनाः

शत्रुया अन्याः लुमंकाः

तँ घृणा नुगलय् मुनाः

न्हूगु जोशं, न्हूगु होशं

लक्ष्य नं न्हू तातुनाः

क्रान्तिया लागि थःया शत्रु व मित्र म्हसीके माःगु नं
अनिवार्य आवश्यकता खः । अले शत्रु थःपित यानातःगु अन्याय
अत्याचार फुक्क लुमंकाः शत्रुप्रति तं व घृणा पिकयाः न्हूगु जोशं
अत्यन्त होशियारीपूर्वक महान् लक्ष्य ज्वनाः शत्रुया आधार ल्यहें
थनाः शत्रुं कयातःगु राज्य-शासन, जनतां थःहे राज्य-शासन,
राज्य सरकार दयेकेगु अभियानय् न्ह्याःवनेत नं न्हूदं भीत
सुभाव निर्देश बिल -

फुक्क छम्ह थें, अन्त यायां

रूढीगत ब्यबधानया

तंगु छिमि संसार लुइक्यत

न्यायेकि याः अभियानया

यदि जनता न्हूदं धाःथें अनुशासित जुयाः क्रान्तिया लंपुइ
न्ह्याःवन धाःसा जनताया गति हे लंपु जुयाबिइ, कं तकं स्वां

जुयाबिल, अज्ज जनताया थ्व बिजय-यात्रायात ततःजाःगु पर्वतं तकं सम्मानपूर्वक थःगु छयं क्वःछुना बिइ धैगु खंय् न्हूदं बिश्वस्त जूगु दु –

छिमिगु गति हे लंपु जुया बी

स्वां जुया बी कं तकं

न्ह्याक्व हे तःजाःगु जुइमा

क्वच्छुना बी पर्वतं

थुकथं न्हूदं सुभाव व निर्देशकथं जनतां छपांय् छथी जुयाः आन्दोलित जुल धाःसा जनतां याःगु हरेक जनक्रान्ति अःपुक सफलता प्राप्त जुइगु निश्चितता न्हूगु दं थथे न्ह्येबल –

छिमि मिखा द्यूथायपति हे

थिकुक थिकु थिकु ताः बियाः

लालपात्या मुसुकया बी

छिमिगु स्वागत म्ये जुयाः

जनकवि दुर्गालालया थ्व स्वीदं न्ह्यःया कविताया ब्यञ्जनात्मक अर्थ निथीकथं थुइका कायेफु – १) देशय् दुने जनतान्त्रिक क्रान्तिया सन्देश २) नेवाःतय्गु विजय अभियानया लागि सन्देश ।

स्वीदं न्ह्यः नेपालय् जुजुयागु पंचायती शासन व्यवस्थां देश व जनतायात याःगु अन्याय अत्याचार शोषण दमन छखे दुसा मेखे राज्य दुने पूर्ण क्रान्तिया लागि क्रान्तिकारी ज्या याइपि कम्युनिष्ट पार्टीत अप्वः कुच्चा दलाच्चंगु अवस्था खः । थुगु देशया अवस्थाय् न्हूगु दं छगू संघ स्वनाः क्रान्तिकारी ज्या याना वनेगु आदि इत्यादि निर्देशन ब्यूगु खः, व थें हे देशय् ने.क.पा. माओवादी पार्टी गठन जुयाः फिदं तक महान् युद्ध यानाः पुलांगु राज्यया हा ल्यहे थंथं अन्तरिम संयुक्त सरकारय् थ्यंकेगु गुगु प्रयास जुयाच्चंगु दु थ्वहे थौतकया लागि सफलताया दसिया रूपय् थुइका कायेफु ।

उकिं कवि दुर्गालालया थ्व कवितां वय्कःयात थथे म्हसीका ब्यू – वय्कः जनक्रान्तिया पुजारी कवि जक मखु, मुख्यतः वय्कः क्रान्तिया निर्देशक नं खः । थुकिं बांलाक ध्वाथुइका ब्यू – साहित्य व राजनीतिया अन्योन्याश्रित सम्बन्ध दु ।

जनक्रान्तिया लागि साहित्यया नं तःधंगु ल्हाः दयाच्चनी । आखिर कला व साहित्यया उपयोगितावादी दृष्टि नं थ्व हे खः । थुकी हे साहित्यया मूल्य लाभ वा हित खंकेफु ।

थ्व कविताया मेगु सन्देशकथं नेवाःतय्गु समाजय् दुने नेपालभाषा मंकाः खलः नीस्वंगु तर नेतृत्वया निष्क्रियता, गतिहीनता व लापर्वाहीपन कारणं नेवाःतय्सं छुं उपलब्धि हासिल याये मफयाः न्हूगु दंया 'ग्व, छु हे जुल दंय्दसंया छिमि सभा-सम्मेलनं ?' धैगु वाक्य आतक गथे खः अथे हे तिनिया अवस्था दनि धकाः थुइका कायेफु ।

नेपालभाषा मंकाः खलःया लिपा नेवाःतय्गु राष्ट्रियस्तरया संस्था नेवाः देय् दबू नीस्वने धुंकाः नं थौ तकं नेतृत्व तहया गतिहीनताया कारण उगु राष्ट्रिय संस्था नेवाः समाजय् प्रभावहीन जुयाच्चंगु दु, यद्यपि नेवाः आन्दोलनया बारे गबलें गबलें ततःसलं भाषण बिइगु यानावयाच्चंगु हे दनि । आः वयाः नेवाः समाज बिभिन्न राजनैतिक पार्टीतय्गु म्हिचाय् स्वच्चाःवनाः नेवाः आन्दोलन नेवाः एकताया दिशाय् मखु, नेवाः विखण्डन व विघटनया दिशाय् लाःवनाच्चंगु दु । बिबिध मतमतान्तरण कारणं नेवाः एकताया अभाव भं हे जूगु दु । थुगु इलय् कवि दुर्गालालया थ्व स्वीदं न्ह्यःया कविताया सः भं तिस्रः जूगु दु – 'ग्व, छु हे जुल दंय्दसंया छिमि सभा-सम्मेलनं ?'

न्हूगु दंया सन्दर्भय् कवि दुर्गालालजुं थःगु काब्यया बिकासकालय् हे पासा, न्हूगु दं वल धायेमत्यनि धैगु कविता च्वयादी धुंकूगु खः । थ्व कविताय् नं वय्कलं देशय् छुं सकारात्मक परिवर्तन मवःनिगु कारणं न्हूगु दं मवःनि धकाः धयादीगु दु । अले क्रान्तिया भावना व विद्रोहया सः थ्वयेकादीगु खः । तर लिपा ने.सं. १०९७ प्रकाशित न्हूदंया न्हूखं कविताय् पुरातनया ध्वंश व न्हूगु निर्माणया आकांक्षालिसै क्रान्तिया मन्त्र बियादीगु दु ।

नेवाः कवि नेवाःभासं च्वयाः, नेवाः भासं ब्वनाः, नेवाः पत्रिकाय् पिकयातःगु थ्व कविताया प्रभाव व प्रेरणा थौ स्वीदं लिपा जूसां नेवाः समाजय् दुग्यंक लाइ धैगु जिगु विश्वास खः ।

प्रा. डा. भ्राजु चन्द्रमान बज्राचार्य नैपाल भाषा साहित्य रचयल्य प्रबन्ध व समालोचना च्वयेगुलि ल्हाः तसकं न्ह्याः । वय्कःया न्हापागु 'ह्वास काब्यय् कवि ब्यथित' समालोचना सफू नै.सं. ११०७ स पिदंगु खः ।

थौया बँ कन्हैया थां



सुरजबीर बज्राचार्य

नेपाः

स्कूलय् ब्वना च्वना बलय् अप्वः धैथे पासापि नेवाःत । तगि थहां वलिसे मेमेपिनिगु ल्याः अप्वया वल तर नं नेवाःतय्गु ल्याः म्हो मजू । नेवाः पासापि नापलायेखतं नेवाः भासं खँ ब्याइ । नियम धाःसा खय् भासं तकं ल्हायेमज्यूगु । अंग्रेजी भासं हे खँ ल्हायेमाःगु नियम तर भाषाया खँय् नियमं चीमफु । भाय् संरक्षण व थःगु पहिचानया बारे सियाः मखु । मांभाय् जूगुया ल्याखं दकलें न्हापां म्हुतुं पिज्वइगु भाय् हे नेवाः भाय् जुयाः ।

स्कूलया लकसय् भाय्या सम्बन्धय् उलि जक खँ गन खः धकाः । छकः ला नेवाः भाय् ल्हाःगु तायाः हेडमास्टरं तारा खंक न्यतालय् दाःगु नं थौ तक भलभल लुमनि । थौकन्हैयापि मस्तयत् न्यतालय् दायाः मेगु भाय् ल्हा धायेम्वाः मांभाय् मल्हाकेगु ज्या परिवारं हे शुरु याःगु दुःखद दसू आपालं दु ।

स्कूलय् छम्ह निम्ह पासापि नेवाः खयां नं नेवाः भाय् ल्हाइमखुपि । व ल्याखं नांया ल्यूने नेवाःतय्गु हे जात च्वःसां नेवाः मखु थें ताइगु । अले खय् भाषां हे खँल्हाबल्हा ब्याकेगु । छम्ह पासा, स्कूलय् नेवाः खयां नं नेवाः थें मताः जिमित । आः छगू नांदंगु कलेजया प्रिन्सिपल जुया दिल वयकः । तर क्याम्पस वंगु इलय् शंकरदेव क्याम्पसया चकना साहित्य पालाया संगतय् लाःबलय् मांभाय्या महत्व थःम्हं थुइकेगु जक मखु मेपिन्त थुइकाबीगु, भाय् ल्हायेगु जक मखु मल्हाःपिन्त ल्हाकेगु तकं कुतः याःगु, च्वयेगु जक मखु च्वकेगु तकं याःगु खनां जिपि अजू चाल । नेवाः मखु जुइ धयाम्ह मनुखं थःम्हं चायेवं हःगु ह्यूपाः ? अजाःगु ह्यूपाः हयेगु शक्ति ग्वम्हेसिके दइ ?

क्याम्पस वनागु इलय् स्नातक ब्वनाच्वनाबलय् नेपाल कमर्श क्याम्पसय् स्वनिगः साहित्य पाला दुगु व गतिहीन जूगु खं नुगलय्

जिं ख्वाकथं ला थौया दिवय् नेपालभाषा, साहित्य, लिपि, संस्कृति, संगीत, सकिपाः व मेमेगु आपालं क्षेत्रय् सक्रिय धकाः खनेदइगु ख्वाःपाः मध्ये आपालं ख्वाःपाः गुगुं इलय् क्याम्पस क्याम्पसय् दुगु खलः पुचः, पाःलाःखय् सक्रियपिं हे खः ।

तित्तुयू । छुं याये दःसा ज्यू खः धइथें मती । आपालं मनूतय्गु हुल दथुइ दनेबलय् थःगु महत्वंजाःगु सम्पत्ति स्यनाच्वंगु, दुनावंगु स्वयाच्वने थाकु खनी । तर यायेगु छु, यायेगु गथे ? क्याम्पसया हे नेवाः कर्मचारीतय् न्येना । गनं छुं लँपु मलू । निस्कृय जूगु तःदँ दत धइगु जक सिल । ताःचाः सुयाके । न्ह्याकेगु गुकथं । सुनां ग्वाहालि याइ । न्ह्याकाः छु छु यायेगु ? अनेक न्ह्यसःया लिसः अनुत्तरित तर न्ह्याकेगु निश्चित । उबलय् लाक्क स्नातकोत्तर ब्वनेत बिजय शाक्य दाजु खनेदयेकः भाल । तःदँ न्ह्यः स्वनिगः साहित्य पालाः सक्रिय जूबलय्याम्ह छम्ह दुजः वयकः । वय् कःनापं जानाः पाःलाः चायेका । ब्वना । सीका । थुइका । लुइका । छगू निगू ज्याइवः ग्वसाः ग्वयेगु शुरु याना । अफ धायेगु खःसा ब्वनेगुलिइ सिबें पाःलाःखय् अप्वः ध्यान वनेगु नं शुरु जुल । नेपालभाषाया वर्तमान, इतिहास, संस्कृति, सम्पदा, भाषा आन्दोलन सम्बन्धित ब्वनेगु, न्यनेगु ज्या अप्वल । सम्पन्नताय् राज्यया जक मखु नेवाःतय्गु हे हुनि लुयावःगु दरिद्रता नं खने दयावल । थ्व अवस्थाय् पूर्वक ह्यूपा हयेफइ धइगु आत्मविश्वास ला मरु तर क्याम्पस छुं ला अवश्य यायेफइ धइगु आत्मविश्वास बःलात । सामान्यकथं बिचाः यानागु थ्व खँ सामान्य मखु खनि । क्याम्पस धइगु दक्वं धइथें संगठनया आधार खः । राजनीतिक दलया खँ ल्हाये बाय् मेमेगु । उकिं नेवाःतय्गु कन्हैया आधार नं थ्व हे खः । क्याम्पसय् ब्वमिपिन्त तयार याये फःसा थौ न्ह्यात्ये जूसां कन्हे ला सुधार जुइ, सुरक्षित जुइ धइथें मती नं लुयावल । छुं नं कथंया ज्याइवःया ग्वसाःलिसे क्लासरूमय् वनां नेपालभाषां सुचं न्यकः वनेगु । पलख ला सकसिनं खय् भासं न्यंकल धइथें ध्यान बियाः न्येनी । पलख जायवं मथूगु भाषां सुचं बिल धकाः वाःचाःपि कि न्हिली, कि मथुल धकाः हालाहइ तर थूपि नेवाःतय् मन थहांवःगु बांलाक हे चाः । नेवाः भासं सुचं न्यंके धुंकाः हाकनं खय् भासं भाय् हिलाः न्यंकाः वयेगु । स्वनिगलय् सक्रिय जुजुं अन्तर क्याम्पस साहित्य पाःलाःखय् नं थ्येन । सक्रिय जुयाच्वंगु हुनि अन्तर क्याम्पस गतिविधि नं दु । मदुगु क्याम्पसय् नं नेपालभाषा साहित्य पाःलाः स्वनेगु ज्या न्ह्यात । थीथी कथंया धेधेबल्ला जुयाच्वनी । ब्वति काये । क्याम्पस प्रमुखयात दां माल, व माल थ्व माल धकाः निवेदन तये । न्हापां ला विश्वास कायेत नं थाकु । लिपा जू लिसे

दां काये थाकुसां नां कायेके थाकु मजुल । कृयाशीलपि खः धइथें
थुइकाः खँ म्हो जक लहाःसां गाया वल । गतिविधि बढे जूलिसे
सहभागिता नं अप्वयावल । आवश्यकता अप्वया वल । धेधेबल्ला
अप्वयावल । ब्वति काइपिनिगु ल्याः अप्वयावल । मगाः मचाः नं
अप्वया वल । बिजय शाक्य दाजु धुंकाः जि नायो जुयाः । जितः
थौं नं गर्व ताः थुगु इलय् कार्यसमिति बःलात । गतिविधि प्रत्येक
तहलय् थ्येन । अन्तर क्याम्पस धेधेबल्लाय् न्हाप, ल्यू निश्चित थें
जुइक मेहेनत जुल । पुचः दत । पुचःया बिश्वास दत । क्याम्पस
ब्यवस्थापनया बिश्वास दत । छगूकथं बःलाःगु व बांलागु पाःलाःया
धलखय् स्वनिगः साहित्य पाःलाः थ्येन । क्याम्पसय् नेवाः ब्वमिपिनिगु
सामान्य समस्यानिसें भर्ना समस्या तक समाधान यायेगु लागि
संयन्त्र बिकास जुल । यूनियन व क्याम्पस प्रशासन क्याम्पसया
छगू शक्तिकथं ब्यवहार नं यात । क्याम्पस दुने जक मखु पिने
नं छगू बःलाःगु पुचःकथं म्हसीका दत ।

जिं खनाकथं ला थौया दिनय् नेपालभाषा, साहित्य, लिपि,
संस्कृति, संगीत, संकिपाः व मेमेगु आपालं क्षेत्रय् सक्रिय धकाः
खनेदइगु ख्वाःपाः मध्ये आपालं ख्वाःपाः गुगुं इलय् क्याम्पस
क्याम्पसय् दुगु खलः पुचः, पाःलाःखय् सक्रियपि हे खः । छगू
इलय् सक्रिय जुयाः थःगु थाय् व भाय् संकुचन व सुधार जुइमाःगु
अवस्था थुइधुंकाः लिफः स्वये मफुगु हुनि सकलें सक्रिय जुयाच्चंगु
खनेदु । राजनीति बाय् समाजसेवा हे जीवनया आज्जु जूपि बाहेक
इलं मलाःपि नं आपालं हसंसं धायेकाः नं जुयाच्चंगु खनेदु ।
गुगु वर्तमान खँ जुल । भविष्य छु जुइ ? भविष्य सु दइ ?
मांभाय् ल्हाइपि म्हो जुयावंगु हुनि नं थुगु न्हयसलं आपासिया
न्हयः मवः जुइ ।

कन्हेया च्यूताः त्वःताः याउँक थौया बिकासय् सक्रिय जुइगु
खःसा मांभासं आखः बंकेज्याय् ब्यापकता हयेमाः । शिक्षा धइगु
प्रमाणपत्र हे जक खः, जागीरया निति हे जक खः धइगु संकुचन
तछ्यानाः शिक्षा धइगु ज्ञां खः, थां खः धकाः थुइकेगु खःसा
मांभासं शिक्षा दकले उत्तम खः । थुगु सः थ्वयाच्चंगु थौं मखु ।
मास्टर जगतसुन्दर मल्लं धयावंगु खँ थौतक भी मध्ये आपाःसिनं
मथूनि । थ्व खँ थुइकाः मांभासं भी मस्तय् बंकेगु, बलंकेगु
ज्या जुल धाःसा कन्हेया च्यूताः कयाः कपाः स्याके मालीमखु ।
बंकेमफुसां मांभाय् ल्हाकेगु ज्या ला याये हे माः । नेवाः भाय्
न्हनकि नेवाः न्हनी । थ्व खँ नं आपालं बिद्वानतय्सं शताब्दि
न्हयःनिसें थुइकावयाच्चंगु हे खँ खः ।

उच्च शिक्षा कायेगु भ्वलय् सकलें थ्यनीगु थासय् मनूया
सामाजिक रूप व न्यायया लँपु ज्वनेगु/ज्वंकेगु ज्या न्ह्याइ ।
कनेगु/स्यनेगु ज्या न्ह्याइ । च्वय् न्हयथना थें क्याम्पस क्याम्पसय्
दुगु पाःलाः हाकनं सक्रिय यायेफइगु अवस्था गुलि दु, सक्रिय
जुइफुगु व जुयाच्चंगु पाःलाःप्रति च्यूताः कयाः मदुथाय् स्वनेगु व
बांलाक न्ह्याकेगु निति लँपु दयेकेगु संभावना हाकनं गुलि खनेदु ।
थ्व हे लँपु जुयाः लिपा ब्वमिपि थीथी ब्यक्तित्व विकास यानाः भीगु
हे समाजय् वइगु खः । थुइकेगु व सीकेगु थुगु थाय् व बैशय्
भीगु समाजयात माःकथंया ब्यक्तित्व उत्पादनय् शुन्यता वयेखतं
नेवाःत अन्यायय् लानाच्चन धइगु खँ छम्ह शिक्षित नेवाःया निति
छगू ख्यालि खँ बाहेक मेगु जुइमखु ।

क्याम्पसया थ्व हे जीवनं ज्वाल्लां थीपि नेवाःत पिज्वइ ।
माःथाय् तक माःकथंयापि भी मनूत थ्येनी । थःगु अवस्था बांलाक
स्यूपिन्सं/म्वाःपिन्त मेमेपि देसं च्यूताः मतःपिनिगु अवस्था अनुमान
यायेत नं थाकुइमखु । व ल्याखं समानुपातिक/समतामूलक बिकासया
निति भूमि तयार यायेत नं अःपुइ । थुगु भूमिइ पलाः तइपि व
मतइपि सकलनाप सत्तीगु व थःगु चहःपहः म्वाकातयेत उत्प्रेरित
यायेगु ज्या नं थुगु हे पुचलं धायेम्वायेक याइ । धायेमाःथाय् धाइ ।
ल्वायेमाःथाय् ल्वाइ । लँपु भाय् जुइफु, साहित्य जुइफु, संगीत
जुइफु, खेल जुइफु, प्रविधि जुइफु । अनेक जुइफु । तर थ्व भूमिइ
भीगु वास्ता म्हो जूगु दुःखया खँ । थ्व भूमिइ च्यूता तयेफःसा
नेवाःत दुनेया व पिनेया युद्धय् बःलाइ । नेवाः समुदायसिबें पिनेया
ब्यक्ति व वातावरणनापया संघर्ष व नेवाः दुने हे नेवाः भाय् न्हंकेगु,
नेवाः चलन, संस्कृति, संस्कार, धर्म, धार्मिक संस्कृतिया विरोध
याइपिनापया संघर्ष । पिनेया संघर्षय् ताःलाकेगु सिबें दुनेया संघर्षय्
ताःलाकेत थाकु । उकिं ला भाय्, चलन, साहित्य न्हनावंगु बेग
अप्वल । संगीत, प्रविधि, संचार, मांभाय् सेवाम् सक्रियपि छपुचः
व सकसिनं मांभासं खँल्हायेमाः, मांभासं शिक्षा बीमाः धकाः हालाः
मचायेक ह्यूपाः हयाच्चपिन्सं गुलि फु थामेयाइ । इमिसं त्यानु
चायेकलकि छु जुइ ? नेवाः भाय् ल्हाइपि सकलें नेवाः खः धकाः
नेवाःयात राष्ट्र तायेकाच्चपि त्वालय् सिमित जुइत बेर मरु भाषाया
ल्याखं बिचाः यायेबलय् । उकिं कन्हेया ल्यू ब्वाँय् जुइगु भ्वलय्
थौया कमजोरीयात च्यूता मतयेगु बांमलाः । कन्हेया शक्तियात
च्यूताः मतयेगु बांमलाः । थौं सुयात बलाकल कि कन्हे नेवाः बलाइ
उकिइ दुग्यंका वाला स्वयेमाः । छायाःसा नेवाः कमजोर जुलकि
केवल नेवाःतय् जक मखु नेपाः अले हलिंयात नं दुःख ताइ ।
न्हयःने खनाच्चबलय् चायेके मफुगु जक खः ।

तस्सकं लौकंहवाःगु 'थ्वला ग्यानापुगु स्टाइल' म्ये धार्येवं वय्कःया नां न्हयौवै वइ । सुरजबीर बज्राचार्य च्वमि, म्ये
हालामि, रेडियो प्रस्तोता लिसें नेपालभाषा ख्यलय् तस्सकं सक्रियम्ह सकस्यो म्हस्यूम्ह भ्राजु खः ।



सरस्वती तुलाधर

नेपा:

मचां लिफः तकं मस्वः । भं तिमिलायात स्वस्व हिहिलं
स्वल । जिं व याये थ्व याये धाये मफुत । ध्वारारां कुने
थ्यंकः वना । उखे छँयागु घण्टी बिया । भ्यालं सुं
है क्वस्वः मवः ।

लुखाया घण्टी न्यायेवं उमिं (तिरिमय्जु) खापा खवल ।
जिगु ख्वालय् चःति चःति खन । "छितः तसकं तांन्वला थें
च्वं । लखय् आइस तयाः कागतीया सरवत छगू दयेका
हये ला ? उमिं न्येन । मखु, म्वाल कःसिइ भचा च्वं वने ।
सनिलया फसय् सिचुसे च्वनी नि ।"

जि कःसिइ थाहां वना । सर्गः न्यंक नगुत जाहां थिना
च्वन । चाकमुक लाःगु तिमिला घुसुहुं न्ह्याना च्वन । कःसिया
पःखाः म्वलय् लिधना । जिगु न्ह्यापनय् गनं गनं ख्वःसः ताये
दु थें च्वन । उखेथुखे स्वया । न्ह्यःनेसं कःसिइ प्यदें ति
दुम्ह मचा सर्गतय् थस्वयाः सुकुसुकु ख्वया च्वन । ताउत हे
ख्वया च्वन । त्यानुल ला छु थें बँय् थचक्क फयेतुत । मिखा
गिलिगिलि यात । हाकनं सर्गतय् थस्वल ।

जिके उत्सुकता बलन । मचाय्क हे न्ह्यसः दन । व मचा
अपासकं छाये ख्वःगु जुइ ! लाःसा मचाया न्ह्यः वल ला ।
नये जकं पित्यात ला ! गन खइ धकाः अहो थौकन्ह्य मचात
थम्हं धया थें मन्त कि नं ख्वये यः । उफ, जिमि भिचाला
वं धाःधाःगु (किण्डरज्वाइ, चोकोपाइ, गोल्डफीस, न्यूटेला
चकलेट) न्याना मबिल कि नं थथे हे ख्वया च्वनीगु का ।

मचा ख्वःम्ह ख्वयां तुं च्वन । जिं कःसिया पःखाःम्वलं
क्वस्वया । मचा छाये ख्वःगु सीकेत स्वया । मचायाके न्येना ।

"अय् बाबु ! अय् बाबु छ छाये ख्वयागु हां ? छु जुल
छन्त ? छँय् मेपिं सुं मदु ला ? छ जक याकःचा छाये
कःसिइ वया च्वनागु ? छनाप म्हितेपि पासापि सुं मदु ला ?
जिगु न्ह्यसलं मचा भं हिकुहिकु लनाः ख्वल । जितः छुयाये

तिमिला भाबा धयाब्यु

छुयाये जुल । मचायात गथे यानाः हययेकः वने थें जुल ।
मचाला बँय् ल्हाः तुति चुतुचुलाः ह्वांय् ह्वांय् ख्वल ।

उखे छँय् कुने सुं हे मदु ला छु थें ! लछि हे मदुनि
छँ न्यानाः च्वंःपि । स्वयात छु धकाः सःतेगु जिं । कका
धकाः सःतेगु ला ! तःमां धकाः सःतेगु ला ! दाजु, तता, छु
धकाः सःतेगु ! जिगु नुगलय् अन्तरद्वन्द जुल । मचा ख्वःगु
ख्वलं । जिं ख्वये मते बाबु धकाः हययेकागु खः । तर
तर जिं हययेकागु सलं मचाया नुगः धाःया पुंइ प्वला बी थें
जक जुलला छु थें । मचाया ख्वःसः भं तसः जुल । जितः
मचा ख्वःगु न्येने थाकुल । जिगु नुगः तज्याइ थें च्वना वल ।

आः न्ह्याम्ह थजु । तःमां तःमां धाधां तिवां तिवां
सःता । सुनानं हं धया महः । जिगु छँया छपु स्वाहाने क्वहां
वना । इयालं तिवां तिवां सःता । टि.भि. ततःसलं हायेका तःगु
दु । "दिलकी बाते दिल हि जाने" हिन्दी सिरियलया डाइलग
ताये दु । जिम्ह उमिया नं तसकं यःगु सिरियल । इलय् बेलि
याये मंखंसां स्वया च्वनी ।

हाकनं कःसिइ तुं थाहां वना । मचा अफ नं ग्वाराग्वारा
तुलाः ख्वया हे च्वन तिनि । जि मचायात हयय्केत स्वया ।
"अय् ज्ञानिम्ह बाबु छ छाये ख्वयागु ? जितः छकः ला धा ।
आमकन छँय् सुं मदु ला थें । दं, मामा बाः गन वन थें ?
मचापि नं अथे ख्वये ज्यू ला ? धाथें छन्त छु जुल ? प्लीज
जितः कं ले । जिनाप सेयर याःसा धकाः छ छाये ख्वःगु
धकाः सी जिं । मखुसा छ ख्वःगु खँ गथे सीके फइ जिं ।
मखु ला ? प्लीज जितः तीजक कं सा । धाथें छन्त सुनानं
छुं धाल ला ! नये जकं पित्यात ला ? अथे मखुसा मामां
छन्त यःगु फन पार्कय् यंके मखु धाल ला ? प्लीज प्लीज
जितः धासा । ज्ञानिम्ह बाबु धाये । जिं छं मामायात रिक्वेस्ट
याना बी ।"

मचां लिफः तकं मस्वः । भं तिमिलायात स्वस्व हिहिलं
ख्वल । जिं व याये थ्व याये धाये मफुत । ध्वारारां कुने
थ्यंकः वना । उखे छँयागु घण्टी बिया । इयालं सुं हे क्वस्वः
मवः । जिं हाकनं तिनिनिनि घण्टी न्यायेका । छम्ह म्हमस्यूम्ह
ल्यासेचाम्ह मिसां इयालं क्वस्वः वल । मिखा चूलात । जितः
छु धाये छु धाये जुल । ल्यासे इयालं दुपित । जिं हाकनं

घण्टी न्यायेका । व हे ल्यासे दिक्कचाःगु ख्वालं क्वस्वः वल । जिं वयात कना । आमकन कःसिइ मचा ख्वया च्वंगु ताउत हे जाल । ताउत हे जाय धुंकल ह्ययेकां नं मह्यः । जिगु खँ न्यनेवं ल्यासेया ख्वाल्य भं तं भाव खने दत । म्हुतुसि दुकयाः वाक्कुछित । दुरुरुरु थाहां वन । जि नं थःगु छँय् दुरर थाहां वना ।

कःसिइ थ्यनेवं ल्यासे भाजनय कःनि मुइके थें हाला च्वन । “गुलि जक जान्नेमह मचा थ्व । छु ? ... छ ? कार्टून स्वये माल ला छं । छिमि मांया क्वसः टिभि. धकाः ला । थौ छकः छें सुं मदुबलय् सिरियल छगू स्वये धकाः फयेतुनागु । का स्वः का कःसिइ वयाः जात्रा न्यायेका च्वं का थ्वं । छ आमज्याःमह जुयाः ला छं मामां कयगू काःवंगुनि । तसकं हे धाक्व सिक्व माःमह मचा । नु कुने नु छं स्वयेगु कार्टून तया बी ।”

ल्यासें मचायात ल्हाः ज्वनाः कुने यंकेत स्वल । तर मचाया ल्हाः तुति याग्लाप्याग्ला वने धुंकल । अयनं ल्यासें मचायात बुया यंकेगु कुतः मयाः । मचा हिकुहिकुलं ख्वया च्वन ।

ल्यासें तमं “ख्वये मास्ति वतले ख्वया च्वं” धाधां ल्हाः त्वःता बिल । “जि ला वन का ।” धाधां सुरुसुरुं क्वहां वन ।

मचां हाकनं थस्वल । “तिमिला भाबा जिम्ह मां ग्व ? गन थ्यंक वंगु थें ? गबलय् लिहां वइ ? गुलि तापाःगु लँय् वंगु जुइ ? उखुन्हु उखुन्हु अजियाके न्येनां “छंगु प्यदँ बुदिं यायेत इन्द्राजुया थाय् स्वां काः वन हँ ।” बाज्यायाके न्येनां हुं तिमिला भाबाया थाय् वन हँ । प्लीज तिमिला भाबा सर्गतय च्वनाः नं जिम्ह मामा मखं ला ? का रे तिमिला भाबा जिम्ह मां आमकन छु याना च्वन ? छाय् छँय् लिहां मवःगु थें ? चिरिचिरिचिया मामा ला न्हि न्हि लिहां वइ । चिरिचिरिचित किकिचा हापु नके हइ । न्याउचिया मामां न्याउन्याउचित चुँइचुँइचिगु चिचि नके हइ । त्रुवाचिया मामां त्रुवाचित कुकु याकी । पपिचा वया मामानापं घसी याइ । प्लीज तिमिला भाबा जिम्ह मामायात माला ब्यु । जितः नये पित्यात । जितः नये पित्यात । जिम्ह मामा ग्व ? धया ब्यु ले तिमिला भाबा जिम्ह मामा ग्वः ?

मय्जु सरस्वती तुलाधर नैपाल भाषाया स्यल्लाह बाखं च्वमि खः ।

वय्कःया दक्कलय् न्हापांगु कविता “जिं लय्तायके मफु” सितु पत्रिकाया ल्याः ८, नैपाल सम्बत १०८५ सं पिदंगु खः ।

Regal Jewels



Specializing in South Asian ethnic Jewelry in 18K & 22K gold and diamond jewelry as well as losose stones, watches and silver items.

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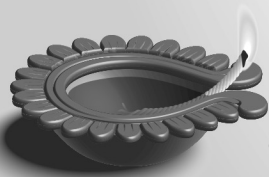


नूदंया सिंतुना

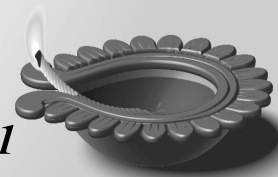
नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःमिपिन्त भिन्तुना !

Happy New Year Nepal Sambat 1136



Mt. Everest Restaurant
 630 Church Street, Evanston, IL 60201
 Phone: (847) 491 1069





झुवँमा सिंतुना

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःतिपिन्त भिन्तुना !

Happy New Year
Nepal Sambat 1136

Mohan Mohan Shrestha and Family
Aurora, Illinois

Happy New Year
Nepal Sambat 1136

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःतिपिन्त

झुवँमा सिंतुना



Niraj Shrestha & Sony Byanjankar
Glenview, Illinois

Happy New Year
Nepal Sambat 1136

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःतिपिन्त

झुवँमा सिंतुना



Subodh Byanjankar & Soni Shrestha
Glenview, Illinois



Sweets

Kaju Pista Roll
Date Roll
Kaju Katri
Bombay Halwa
Ladoo
Chumchum
Jalebi

Magaz
Ghari
Rasgulla
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Mohanthal
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Rasmadhuri

Snacks

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Farari Chevda
Methi Para
Chakri

Masala Cashew
Bhakharwadi
Methi Puri
Chevda (Poha)
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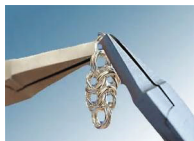
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THEM HIMALAYAN MOMOS

MOMO | MOMO CHA:

A word that brings forth a bout of hunger once it is uttered from the mouth. Momo is a simple word that triggers the brain to forget about the giant meal that was just devoured, triggering a surge of new hunger.

So addictive, letting go of this dish is simply unimaginable.

The phenomenon of why, when this word is uttered, turns heads and stirs memories may have finally been answered. The perfect dish from the crack of dawn, to late night cravings, The Momo never disappoints.

This little dish, is the smoking gun when it comes to a taste from the Himalayas. From the outside the unaware eater, may compare it to the Chinese Jiaozi, or the Japanese Gyoza. Though it stands alone, and some may even say may trump those similar to it, there's no doubt that it's a staple of the cuisine. While its origins can be stretched from Tibet and the Himalayas, The Momo is a pocket of nostalgia, with a side of bliss.

Nostalgia, you ask? Simply put, one single bite of a Momo, to those familiar with it, will transport the eater back, to memories of having their family or friends enjoying a large bounty of freshly steamed Momos and perhaps even a few drinks, but not for too long, before returning the eater back for a second bite/ and or Momo. Perhaps you're asking, what about those trying a Momo for the first time? Well, your memories start forming now! Congratulations, grab yourself an order of freshly steamed Momos, perhaps a beer or a cocktail and prepare to embark on a journey unlike any other.

The Momo, over the years has become a staple of its respective regions. While each region has its very own twist to the dish, it has become commonplace in households much like the combination of lentils, rice, and vegetables or meat. The Momo is here to stay, and continues to be revolutionized. A single bite, unleashes a smell, and taste which awakens the eater through its robust spices. Now if paired with a sauce, whether a spicy chilli sauce or a mellow sesame sauce, can quell the heat of the Momos core.

Whether a Momo is enjoyed at the foothills of a mountain, or at the intersection of a bustling city, there's no doubt anywhere that paired with the Momos simplicity and robustness that it will always be enjoyed.

More about Nepali Himalayan-Momo types, pictures and recipe can be found at :
www.himalayanrestaurant.com/blog.

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CONGRATULATORY AND GREETING MESSAGE !!

We are pleased to learn that NAD publication is entering into its 5th year.

On this occasion, we would like to take this opportunity to wish

NAD and its new executive committee for

enhancing the spirit of fraternity among all not only Nepalese but also other communities in

a multi cultural society of Chicago in particular and

USA as a whole in general.

Lastly,
A Very Happy Dashain and Deepawali 2015
And also,
A Very Happy and Prosperous New Year 1136
to all living in the US.



Sugandha Shrestha

University of London, London

Sarita Shrestha

J. J. School of Arts, Bombay

Shaheen Shrestha

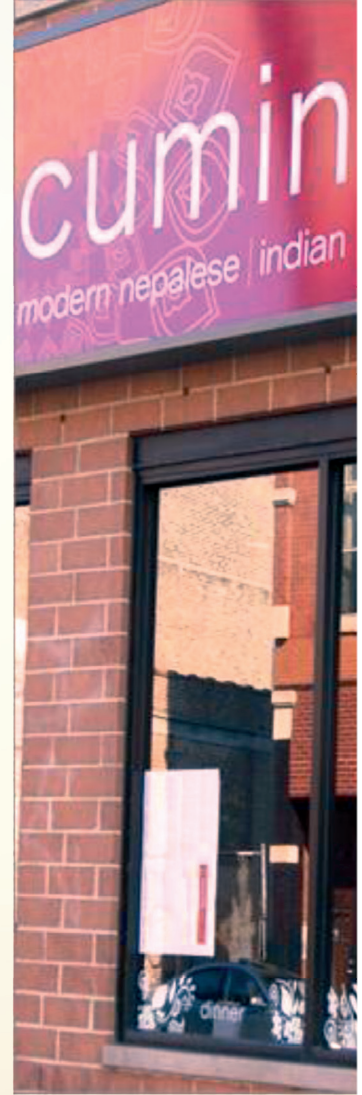
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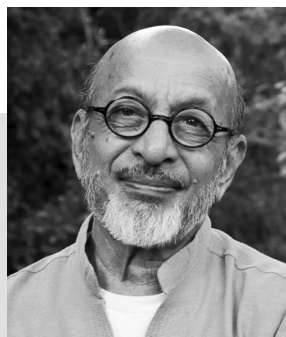


Happy New Year
Nepal Sambat 1136



Surya, Jevina, Shruti, and Suvam Shrestha
Ventura, California

TWO EXAMPLES OF NEPALESE ART



Prof. Gautama V. Vajracharya, Ph.D.
Wisconsin, USA

I am in the process of organizing an exhibition of Nepalese art at the Rubin Museum of Art in New York, which will be open to the public in May 2016 in commemoration of the devastating Nepal earthquake of this year. A fully illustrated research catalogue will accompany the exhibition. At the request of Mr. Keshar Man Tamrakar, the editor of Chicago Newa, I am delighted to present here a short article, as a prelude to the exhibition.

Fig. 1

Hāthā Dya

Nepal; 16th century

Gilt copper alloy

Rubin Museum of Art

C2005.16.14 (HAR 65436)

28" h. x 27.25" w. x 19" d.

Hāthā Dya



This giant mask of a wrathful deity is adorned with Bhairava's iconographic features such as the third eye, the crown decorated with skulls and crawling snakes, and blazing red hair with a crescent moon. Bhairava is the wrathful incarnation of Śiva. Such masks are now

common in the collections of western museums. In light of the easily recognizable iconographic features, the works are always identified as Bhairava masks. This identification correlates with medieval-period Nepal Bhasa inscriptions and texts, which refer to the masks as Ākaśa Bhairava, Sky Bhairava. The real significance of the mask and its changing identity lies, however, in his association with autumnal ritual, Nepal Bhasa names, legend, and a peculiar iconographic feature, all discernable only with some effort.

The Jyāthā Janko ritual is also known as Bhīmaratha, a corrupted form of the Sanskrit word Bhimaratri, dangerous night, which is also the name of a legendary river. (The Sanskrit rātri regularly turns into ratha in Nepal Bhasa, as exemplified by nauratha for Navarātri.)

The back of this repoussé mask is concave to hold a round earthen pot. The pot has a small hole near the plinth. During an annual celebration called Indra-jātrā "Indra's festival", which is celebrated all over the valley at the beginning of autumn, a bamboo pipe that protrudes through the open mouth of the mask is connected to the earthen pot filled with rice beer known to Newars as thvam. Ritually the beer is distributed to devotees as the blessing of Hāthā Dya or Hāthu Dya, who is also known as Āju Dya. The real meaning of Hāthā or Hāthu Dya is not clear. Apparently the name is related to a shower of the liquor. But Āju Dya means "Ancestor Divine," the sky god responsible for making seasonal rain. The autumnal festival is a thanksgiving rite in honor of the ancestor sky god. The main shrine of Āju Dya is at a place called Vaṅga in Kathmandu (Fig. 1a). This place has another name Indrachok "Indra's courtyard," and the rain god Indra is worshipped here during the same festival. For the Newars, just as Hāthā Dya Indra is an ancestor god Āju. This is important because a closer observation of the various masks available to us reveals that the crown of the mask is always adorned with the small head of a benevolent-looking god. In accordance with iconographic terminology, the head should be designated as kuleśa, the head of the family. This technical term is based on the convention of displaying the figure of the main god, the head of the family, on the forehead of lesser gods representing his other emanations or incarnations. Because Bhairava is an emanation of the great god Śiva, the head of the family

on the crown of Bhairava is supposed to represent Śiva. But the head never represents Śiva. The forehead of the kuleśa is decorated sometimes with vertical lines, as in the present examples, other time with a Ushaped mark. In rare examples, one of them in the private collection of a Vajrācārya family in Mubahal, Kathmandu, the other in the collection of the Philadelphia Museum of Art, the forehead of kuleśa is endowed with the horizontal eye of Indra. Thus we can conclude that the location of the main shrine of Āju Dya in Indrachok, Indra's courtyard, and the celebration of the festival of this ancestor god during the week of Indra's festival is not accidental but based on the identity of Hāthā Dya as Indra.



A recently found seventh-century inscription carved on the bronze image of a standing Indra testifies that the custom of celebrating Indra's festival in autumn goes back to the ancient period (Fig. 1b). Another Licchavi-period inscription carved on a broken stone pedestal with a cavity in the middle, apparently designed to hold footless round liquor jar of Āju Dya, identifies the missing object as indro nāma divākara, the solar deity known as Indra. It is probable that during the Licchavi period the sky father-like Newar ancestor god was identified as Indra. But in the medieval period, when the cult of Bhairava dominated Newar culture, the god became Bhairava.

According to a popular legend, the mask of Āju Dya (Fig. 1) is believed to be the head of the ancestor king Elamvar. Although in the story the king is described as the Kirāta king. In fact the so-called Kirātas in legends and Nepalese history books are none other than the ancient Newars. According to the fourteenth-century chronicle, Gopālarāja Vamsāvali, where we find the earliest reference to the king, his name is Elam rather

than Elamvar or Yelamvar. Elam or Ālam is an ancient Nepal Bhasa word for sky, which has survived in the name of an annual rite called Ālam (or Elam) Mata Biyegu "offering oil lamp to the sky god." This seems to be the reason that the god was identified as Ākāśa (sky) Bhairava. There is a Śaiva text called Ākāśabhairava Tantra that describes the god as a cosmic man endowed with multiple arms and legs. Nowhere in the text is he mentioned as an ancestor god represented by a mask with a liquor jar placed behind the face. It does not refer to the autumnal association of the god either. In fact the god has nothing to do with Ākāśa Bhairava described in the text. Only because the god represents the autumnal sky was he identified during the medieval period as Ākāśa Bhairava.

In Indian and Nepali art the sky is regularly represented by a giant face, as exemplified by the Trivikrama Viṣṇu images of the ancient period and transitional period. Following this ancient tradition the sky god is represented here by a mask.

Fig. 2

Uṣṇīṣavijayā and
Celebration of Old Age

Nepal

Dated 1775

Repoussé

Rubin Museum of Art

F 1996.31.33 (HAR
700095)

Uṣṇīṣavijayā and
Celebration of Old Age



Jya Janko,
Rubin Museum of Art

At the age of seventy-seven, Buddhist Newars celebrate their old age with an elaborate ritual performed in honor of Uṣṇīṣavijayā, the great goddess who reside in the heaven located in the womb of the stūpa. During the ritual the members of the extended family of the honoree place him in a wooden chariot equipped with four wheels and decorated with the mythical animal makara and winged horses. They pull the chariot through the streets surrounding his residence. However, in the city of Patan traditionally Newars carry the chariot on their shoulder. Either way, it has recently become almost impossible to carry the chariot on the streets because the cities of the Kathmandu Valley are so crowded with

people, motor bikes, and automobiles.

Such ritual celebration is known to the Newars as Jyāthā Jamko. Jyāthā is the Nepal Bhasa word for old age, and the second word jamko derives from the Sanskrit jātākarma, life ritual. So jyāthā jamko means “life ritual of old age.” The rice feeding rite called Pāsni (Sanskrit, anna-prāśana, feeding cooked grain) is known to Newars as macā janko, life ritual of a child. It takes place when the child is six-months old.

The Jyāthā Janko ritual is also known as Bhīmaratha, a corrupted form of the Sanskrit word Bhimaratri, dangerous night, which is also the name of a legendary river. (The Sanskrit rātri regularly turns into ratha in Nepal Bhasa, as exemplified by nauratha for Navarātri.) According to legend, both men and women must be careful when they reach to the age of seventy seven, seven month and seven days because the night of this day they will cross the dangerous river. In fact the night represents the river. If they succeed in crossing they are not in the mundane world any more but in the heaven (svargāhohaṇa) located on the other side. Now they are divine beings capable of flying toward the heavens.

This repoussé plaque is based on such a concept and related to the Newar ritual. Almost in the center of the plaque Uṣṇīṣavijayā, the eight-armed goddess, is shown seated here in a shrine located in the middle of the stūpa. As described in iconographic text, she has three faces, painted yellow, white, and blue. She holds Buddha’s image with her raised right hand and viśvavajra, double thunderbolt symbolizing universe “viśva.” with her main right hand. She also displays a wish granting gesture (lower right) and a tarajanī “a gesture of warning” (middle left). For some reason, however, several attributes such as a bow and arrow, noose, and water vase (pūrṇakalāśa) are not illustrated here, although they are mentioned in the text.

The stūpa, shown here with eyes, actually represents the Svayaṃbhū Stūpa located at the top of the hill in the western section of Kathmandu. Because this meandering hill is also the residence of Mañjuśrī,

the god of learning, he is shown here seated on a lotus to the left of the stūpa. Mañjuśrī can be identified easily because he holds a sword with which he shatters the darkness of ignorance. A bird perched on the hill and a monkey at the bottom of the hill are also symbolically associated with Svayaṃbhū hill,

According to the inscription carved on the base of the stūpa, the Tambakāra (Sanskrit, tāmrakāra, coppersmith) family of Kathmandu commissioned the image of Uṣṇīṣavijayā to commemorate their parents reaching seventy-seven years and their ascendance to the heaven. The flight to heaven is artistically expressed here showing the couple seated in the horse-driven chariot flying through the stylized cloud floating near the top of the mountain to the right of the stūpa. The diagonal representation of the horses and makara accentuate the flight, and the namaskāra gesture of the couple suggests that they have got very close to the shrine of the Uṣṇīṣavijayā without obstacle. The stūpa is flanked by a crescent moon and solar disc near the flower garland descending on either side of the stūpa from its summit.

These two examples may suffice to indicate the significance of the forthcoming long awaited Nepalese art exhibition in New York.

Notes

¹ Mary Shepherd Slusser, Nepal Mandala: A Cultural Study of the Kathmandu Valley, Princeton: Princeton University Press, 1982, pp. 236-237, 238, fig. 362. Pratapaditya Pal, The Art of Himalayas: Treasures from Nepal and Tibet, New York: Hudson Hills Press, 1991, p. 58, fig. 22.

² Vajracharya, Licchavikalaka Abhilekha, Kathmandu: Tribhuvan University, 1973, pp. 59-60.

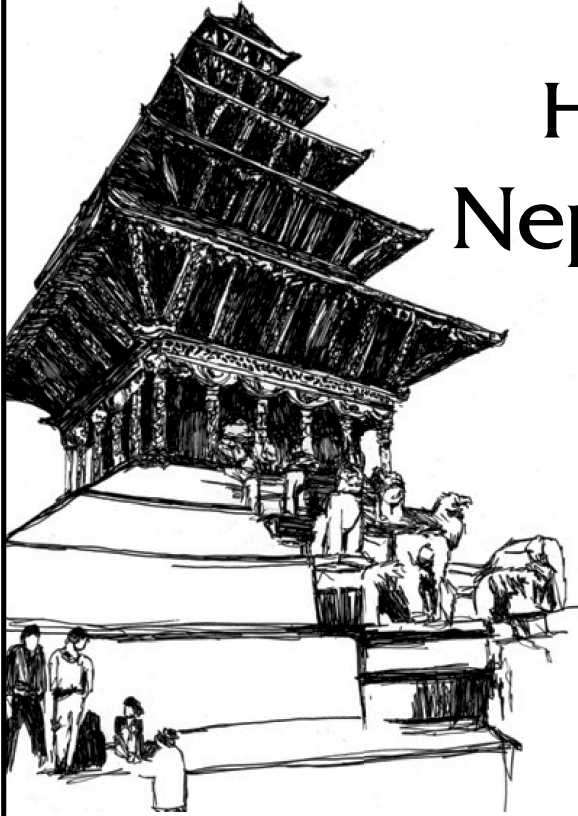
³ Mary M. Anderson, The Festivals of Nepal, Calcutta: Rupa Paperback, 1971, P.128.

⁴ Gautama Vajracharya, “Kirtimukha, the Serpentine Motif, and Garuda: The Story of a Lion, Who Turned into a Big Bird,” Zurich: Artibus Asiae, vol. 74, no. 2, pp. 311-333.

Dr. Gautama V. Vajracharya is a Sanskritist with a deep interest in South Asian art and culture. He taught Sanskrit and Indian art at the University of Wisconsin, Madison until 2006.

नूबंसा सिंरुना

नेपाल सम्बत ११३६ या
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Sabin Gurung, Suvan Gurung
&
Sanjina Shrestha
Chicago



PRAGYANAND MAHASTHAVIR HIS TIBET SUMMARY



Amrit Ratna Tuladhar
Nepal

He took the dual role of a Lama plus a Bhante during his entire lifetime. In other words he won the double religious status of an Asian hermit or saint or sage or mendicant or friar or priest or ascetic.

This is a proud narration of one of my respectable ancestors who practiced herbal medicine to monkhood, a selfless person who later sacrificed all his riches forever. The Tuladhars form pure Buddhist laymen of Kathmandu Valley in two prestigious groups like Asan Tole and Nyata Tole. Great grandfather Kul Man Singh Tuladhar belonged to Nyata Tole. He was often known as Vaidya Kul Man Singh Tuladhar in the beginning who was born and brought up in Itumbahal of old Kantipur. (A vaidya as a classical term signifies the honorific title of a herbal medico.) He was an

ayurvedic doctor heavily indulged in herbal medicine and any needed treatment the oriental method. Herbal medicine brought slow but sure recovery or cure in those days. His latest name stood as Pragyanand Mahasthvir till his auspicious death did us all apart at the age of ninety-three.

At the age of fourteen, Vaidya Kul Man Singh Tuladhar lost his dearest father. Grief stricken he then began to nurture a strange urge for the renunciation of his household life garnering moral merits. At the age of sixteen, he left Kathmandu for Lhasa which was exactly in the year of 1916 A.D. This is what consequently concerned his contemporary adolescence.

It is a sheer fact that the indigenous Tuladhars who belong to the Newa community of Nepal bear a paramount link with Lhasa Valley of Tibet as the bilateral religions naturally coincide. The mother tongue of Newa itself stood Tibeto-Burmese verbally. He ventured to Lhasa --- the Land of Gold as a commercial traveler in the yester years. He was able to settle down in a peaceful manner and conduct his business scope to an ample expansion. After some annals he happened to tie nuptial knots with a Tibetan bride which did bring him some social fortune. Soon after, they were blessed with a male progeny.

He remained in Tibet for six consecutive years to start with as an employee and an associate in a leading business cum trade firm. Although he could not make much money because of his generous and sympathetic nature towards his fellowmen there in Tibet, he did gain a lot of popularity. After his six years' stay in Tibet he came back home for a brief break of a few months. He left his home for Tibet again where he spent another six years in Lhasa, smoothly running his own commerce. Finally, at the age of twenty-eight he most willfully renounced his household life in Tibet.

Lhasa is also the Home of the Gods where Dharma played a colossal role. One will find Lamaseries scattered all around. He became a Lama under the authentic faith of Mahayan. Some time later his spouse herself became a reverend Aani. Can you believe his son too as an ascetic embraced Lamaism when he grew up? Incredibly his family took to solitary monkhood plus nunnery. I don't think we can ever come across such a noble deed committed in the highest plateau of

the world or in the tallest tableland on earth. In other words the right “karma” awaited them in the Shangri-La or the Shambha-La of the east.

The arbitrary Rana Regime of Nepal did not allow Pragyanand Mahasthvir to profess his maternal religion at all. Nor could he liberally take the saffron robe of a Bhikkhu while in Nepal. Thus he was forced to quit his native land to practice Buddhism elsewhere --- Tibet, the neighboring state lying towards magnetic north beyond the Great Himalayan Ranges. He took the dual role of a Lama plus a Bhante during his entire lifetime. In other words he won the double religious status of an Asian hermit or saint or sage or mendicant or friar or priest or ascetic. In the beginning he was declared a Novice the title of which was ‘Shrawaner’, then ‘Sthavir’ into ‘Mahasthvir’ or ‘Mahathera’ promotionally. Mahayan is known as Lamaism while Hinyan is known as Thervad or Shrawakyan as well. Surprisingly he has been from the Dalai Lama’s royal court in Lhasa of Tibet to King Bhumibol’s royal court in Bangkok of Thailand. He also did not miss presiding in India plus Burma for the pursuit of his further study on the Buddhist philosophy of course.

In 1928 A.D. he stood successful in becoming the faithful disciple of Phorkha Rimpochhe and entered the order of Tibetan monks. He later got ordained a Mahayan monk of the Ghelukpa sect which means a decent follower of the Dalai Lama’s lineage, the yellow hat and its strict canon. Incidentally, he happened to get initiated a monk at a famous Lamasery called Furankha. And he was well versed in the Tibetan dialect. His maternal medium also resuming Tibeto-Burmese itself, it was pretty easy for him to catch up with the new Mongol vernacular the colloquial style. Or more accurately this prompted him to fetch any radical fluency in his second medium, with only a nominal endurance of language problem or having to face any dialect barrier. What an experience after all !

According to the Buddhist religion of Tibet, there exist two kinds of ritual monks. They virtually include Rhuithepa and Pechcha sharing sheer similarity with the philosophical concepts of Granthadhur and Vipasyanadhur respectively. Rhuithepa signifies the group residing or taking shelters in the mountainous regions of the country. They indeed spend the pious

life of a monk depending upon the major aspects of Granthadhur which solely forces them to concentrate their sane mind on four flawless points like meditation, wisdom, worship and prayer. Do trust that Rhuithepa also proves to be an organization ultimately set up by the incarnate Lamas which has established several monasteries around the high hills in accordance to their financial capacity. Amongst them one shows up as an incarnate monk of Lhasa, Furankha Rimpochhe by name. His eminence owned Rhuinthe Lamasery in the Yani Giri quarters of a peak called Furankha. It is believed that this Lama is a divine incarnation of Lord Mahankal as teachings and preachings thus given are mostly based on the latter’s thinking seen evidently. Furankha Lamasery is precisely located to the north of Lhasa City, a day’s stroll in event where an enchanting festival also takes place every year. This is why we shall also not lag behind should we bother to present an interesting comprehensive narration of Furankha Lamasery in detail.

While launching a religious survey of Lhasa, it is obviously noticeable how the sacred life of a Ghelumpa or a Novice is kept on regular practice. The outlines appear absolutely true when we first impose a decent study on the life of Venerable Pragyanand Mahasthvir. Unanimously he was ordained in Furankha Lamasery. According to Tibetan version, his rightful name goes “Ghechhul Lhekhe Chhulthing” tallying the title of Novice Karma Sheel. He was assisted and advised by another Nepalese recluse Rev. Maha Pragya in his task.

Referring to the fact that he entered into sheer monkhood, we are able to trace that his ordained life also started in a romantic way. On fetching the post of Ghelun he but abandoned all of his personal properties like house and land, sacrificed his family members and was able to serve the double figure of Ghelun 1 and Chheshya 2 at Furankha Lamasery (Dhapa) where only sentient beings who can truly endure penance practice, the special Dharma. That particular monastery is situated to the cardinal direction of south, say similar starrng at the Nagi Gompa of Bagduwa for us while hanging around. It is estimated that three hundred Tibetan monks in minimum who have taken the maroon robe have faithfully settled in Fafonkha

(Furankha) Lamasery of Rhuithepa sect also known as Paramshala. The hill nestles monastic grounds of tranquility where one can meditate in solitude, seek deep peace of mind, bring an awareness of cosmic conscience, exercise Lamaism following the right path and fate also facilitated with excellent lodging plus fooding. An alternative system resembles the relevant study of Pekshya Granthadhur under which they are sincerely obliged to take the course of Buddhist religion focusing on the Tripitak, earning promotion from grade to grade. It is the custom which puts all the celibate and chaste individuals under strict compulsion to fully understand the substantial elements of Dharma, the serene regulations of worship ritual, the basic fundamentalists of psalms and hymns, the vivid principles of solemn retreat after attaining the rank of a "Scholar." Lhasa is also the great valley where the

superb constitution of religious management has been propounded, where the Buddhist administration of Gheluk (Punyarjan) has been well institutionalized.

Glory be Venerable Pragyanand Mahasthvir that he has stepped into such a pure nation for the first time in his life. Though later was ordained a Novice under the profound influence of Thervad tradition in Kushinagar of India and went through the formality of Upasampanna in Arkan of Burma, he has never neglected the sublime feelings of Granthadhur and Vipasyanadhur with his inner heart and top care. The subtle reason lying behind for enlightening the confluence of these religious factors is but the utter existence of the authentic cult of Furankha Lamasery, a genuine heritage never to fail at all.

Mr. Amrit Ratna Tuladhar, B.A. is a tourism entrepreneur and has been involved in the tourist trade for a period of three decades. At present he is a Tour Guide Lecturer, Tourism Journalist and a Freelance Writer. He is also tensely interested in the authentic culture of his native land and often enjoys penning feature articles based on Newa tradition, Buddhist philosophy and national heritage, always wanting to save NEPAL MANDAL.

ज्ञान्स्या सिंतुना

नेपाल सम्बत ११३६ या

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Madan Rajbhandari & Dr. Dharma Rajbhandari
Hampton Cove, Alabama

Book review: MATHURA SAYEMI'S **The Blue Doll**



Shreekesh Man Tamrakar
Chicago, Illinois

I have not read many Nepali tales, however the ones which I have come across to read have taught me valuable life lessons. The tale of *The Blue Doll* was originally written in Nepal bhasa and was not translated into English until very recently. The book begins with a note from the translator, Dr. Tej Ratna Kansakar, in which he states many fascinating points about translating old tales. Upon reading this story written by Mr. Mathura Sayemi, Dr. Kansakar knew immediately he wanted to translate this. Kansakar believes highly in translating Nepal Bhasa texts into English so that the new generations can be educated of the culture, traditions and history. I personally agree with Dr. Kansakar as the newer generations such as myself, we do understand the Newa language and culture to some extent but to not the greatest we could. By having these texts translated into English, it will make it much more accessible to us and so that we can learn about roots.

This tale begins with two past neighbors, Wanshi and Ramlal, meeting at an auto shop. These two have not met for four years since Ramlal and his family moved to another apartment. Ramlal, respectfully, invites Wanshi to his apartment to join him for tea. Ramlal's wife and daughter serve him tea and pastries. The two men talk about their lives and Ramlal speaks of how he has barely enough to get by and is trying to send his daughter to nursing school so she can fulfill her dreams. It costs 5 lakhs to attend school but this family



does not have enough, so Ramlal asks Wanshi for a loan to cover the expenses. Wanshi says he cannot provide that loan at the moment as he is hesitant to provide the family with this great deal of money. He quickly finds an excuse to go back to the shop but before he leaves the daughter named Pramila asks for his number. The next day, Wanshi receives a call and it

is Pramila. She asks if she can come over to Wanshi and says it is urgent. She comes to ask him to please provide him the money as she wishes to continue her dreams. She not only wishes to have this dream for herself but also to make life better for her poverty stricken family. Wanshi contemplates his decision but finally realizes what this girl has to offer. She says she needs the money by the next day and Wanshi says he will have it ready before 3 o'clock deadline. The tale takes a sudden twist as when the next day arrives she comes in and says she no longer wants to be a nurse but wants to live with Wanshi forever. She then caresses him with love but as this happens, Wanshi wakes up and realized all of this has been a dream.

The ending of this tale is up for interpretation but the message I take from it is that it is okay to have dreams and ambitions but do not get caught up in them. One needs to have a sense of what is reality and what is a dream or else you will get caught in a Paradoxical state as seen by Wanshi.

Whether you're in your teens or your fifties, I highly recommend reading this tale. It is a quick read but the story is full of many hidden messages and has much to offer in terms of life lessons.

Shreekesh Man Tamrakar is a student (freshman) at St. Olaf College, Minnesota. He has published many articles in *Chicago Newa*, *Chautari*, *Dabu* & other magazines. He was the president of India club, Chicago at Lane Tech College Prep, (2014-2015).

द्वाव्या सिंतुना
नेपाल सम्बत ११३६ या
लसताय् सकल नेपाःमिपिन्त मिन्तुना !

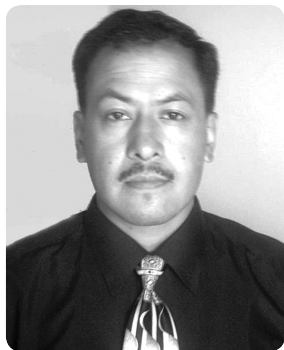


*Happy New Year
Nepal Sambat 1136*

**Dr. Subarna Pradhan
and
Cecilia Pradhan
Downers Grove, Illinois**

MUSIC

ON THE MONSOON MELODY



Arhan Sthapit, Ph.D.
Nepal

The tune that accompanies the planting during the monsoon is known as *Sinajya mye* among the indigenous Newars, the aboriginals of the Kathmandu Valley and *Nepal Mandal* region.

Shin deep in mud and rain water and getting soaked from a monsoon deluge, Nepali farmers on the paddy field feel delighted while they go on a rice-sapling plantation spree, performing the monsoon tune. During the monsoon season, Nepali societies cherish humming and performing their traditional and folk music; their settlements find themselves literally in rapture with songs and dances tuned to various *Monsoon* melodies.

The tune that accompanies the planting during the monsoon is known as *Sinajya mye* among the indigenous Newars, the aboriginals of the Kathmandu Valley and *Nepal Mandal* region. They perform *Sinajya mye* particularly from 'Sithi Nakha:' festival to 'Gathamuga: Charhe' that fall during the monsoon

time in this region. It is a salient feature of Newar culture that its festivals are invariably accompanied by music and its performance (Sthapit, 2008 Sept), and *Sinajya mye* is one such festive tune correlated with their monsoon toil. While *Sinajya mye* is specific to Newars, the monsoon tune is popular as *Asare* in other parts of Nepal.

There are as many as 60 indigenous groups and nationalities listed by the Nepali government (NINUA, 2009). Each of them has their own typical or common tune and even dance to mark the monsoon—the most important season for the farmers. It is but natural that the music of monsoon is part and parcel of the Nepali society, a pre-historically and predominantly agrarian community.

About 66 percent of Nepalese population is involved in agriculture, which accounts for 35 percent of the gross domestic product or GDP (NSCoA, 2013; DoA, 2014; Pradhanang, Pradhanang, Sthapit, Krakauer, Jha, & Lakhankar, 2015). The cereal is the country's main source of sustenance and rice is the staple diet of Nepalese as well as main cash crop of the country. Around half of Nepal's agricultural production centres on rice with almost 4,830 kilometres (i.e., approx. 3,000 square miles) of the country devoted to growing the cereal; and some 75 per cent of the country's working population spends at least six months of the year farming rice and an average Nepalese consumes a staggering 78 kg of rice every year (Nolan, 2012 June 18). Nepal celebrates the day of Ashar 15 (around early June) as the National Paddy Day. It all highlights the significance and value of rice and its farming in Nepali society and economy.



Sinajya at Khokana, an ancient Newa township

Because of Nepal's climatic conditions, the monsoon in this Himalayan country is basically created by the atmospheric pressures from the Bay of Bengal. It is the month of *Asar* that witnesses the coming of monsoon. The farmers across the country go on a planting spree when their fields start pooling requisite water from the rain. Elated and happy, the farmers go on a singing and dancing spree. People from the Newar nationality perform the tune of *Sinajya mye*, and while others, particularly, Brahmin, Chhetri and other caste groups go with *Asare*, while other indigenous communities have their own tunes specific to monsoon plantation. The monsoon-tune variations are obvious among different ethnic groups and geographic regions.

In most parts of Eastern Nepal, the performance comes in the form of *Ropain Bethi* where the farmers in the group sing *Rimi ra jhimi*. It is a seasonal tune typically performed during the mass rice plantation during the monsoon season, as farm labourers go on a paddy-planting spree.

The background of performance of the *ropain* (plantation) tune usually makes its recourse to the despotic social rule in the early era of Modern Nepal, particularly of the Rana regime. The song describes the plight of the then subject who had to volunteer and pay *Bethi* (or gifts) to the agents of the then rulers like Mukhiya, Thari, Gaudawal or Badahakim.

In the hilly villages of the Eastern Nepal, farmers make the gambit (of the plantation tune) with a slow tempo featuring a *Rasiya* tune that would progress into a fast tempo in the latter part.

There is a variation on such *ropain* music performance. It is replete with traditional *jhyaure* fervours. *Ropain jhyaure* is conspicuous for its blend of hilly *jhyaure* with traditional music fervours of Newars, an aboriginal group of Nepal that is extremely rich in its folklore and culture.

The folk-tune on *Hile jatra* dance carrying highly appealing rhythms is performed to emulate dramatised characters at Newar townships in Eastern Nepal including Sankhuwasabha, Bhojpur, and Dhankuta. It is one of the tunes performed during the period from *Naag Panchami* to *Krishna Janamastami* in the

summer season beyond which cultural pundits prohibit its performance (Khadka, 2007; cited in Sthapit, 2007).

Ropain jhyaure is one of the *Mangalik* (or propitious) tunes, according to the documents of Nepali Lok Sanskritik Kendra, an organisation working at the national level for research and documentation of folk and traditional music of Nepal.

A common type of *Asare* is performed in rest of the country. The revellers among the farmers in the field sing "*Asare mas-ma paani hai parda khetai bhijeko*," meaning that the fields are wet as the month of *Asar* saw the rain."

The typical *Asare* is performed in *Khemta*, a set of 6 rhythmic beats or 6-*matraa* (Sunam, 1993).

Performing their community-specific monsoon melodies, Nepali farmers play in the mud, eat beaten rice, delicacies and cereal-brewed drinks (spirits and beer), as they contemplate and hope a healthy harvest of rice, come October when they have the mellifluous *Mālashree*, another festive tune of the Newar nationality specific to Dashain, which falls in the autumn season.

The monsoon tunes like monsoon melodies continue to be an integral part of Nepalese life-style. It accompanies people of different ethnic groups, income-levels and communities. The people perform it to vent their inner feelings in a beautiful way, while they go on a rice-planting spree on the paddy field.

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Dr. Arhan Sthapit is Asst. Professor at Faculty of Management, Tribhuvan Univeristy. Earlier, he spent 15 years with editorial of *The Rising Nepal*, English national daily of the Nepal Government, until he had resigned as Senior Associate-Editor. He also had served two foreign joint venture commercial banks. He holds a Ph.D. degree in Management (Strategic HR) from JNU, India. An MBA and IASP (Journalism), he is a famous signature in Nepal Bhasha literature with scores of short stories, essays and poems to his credit, and with a number of awards. *Sachetana Chhadhwo Bhinnata Rekha* (1993) is his popular anthology of modern short stories in Nepal Bhasha.

नेपाल सम्बत १९३६ या
लसताय् सकल नेपा:मिपिन्त न्हुँदया मित्तुना !

Happy New Year
Nepal Sambat 1136



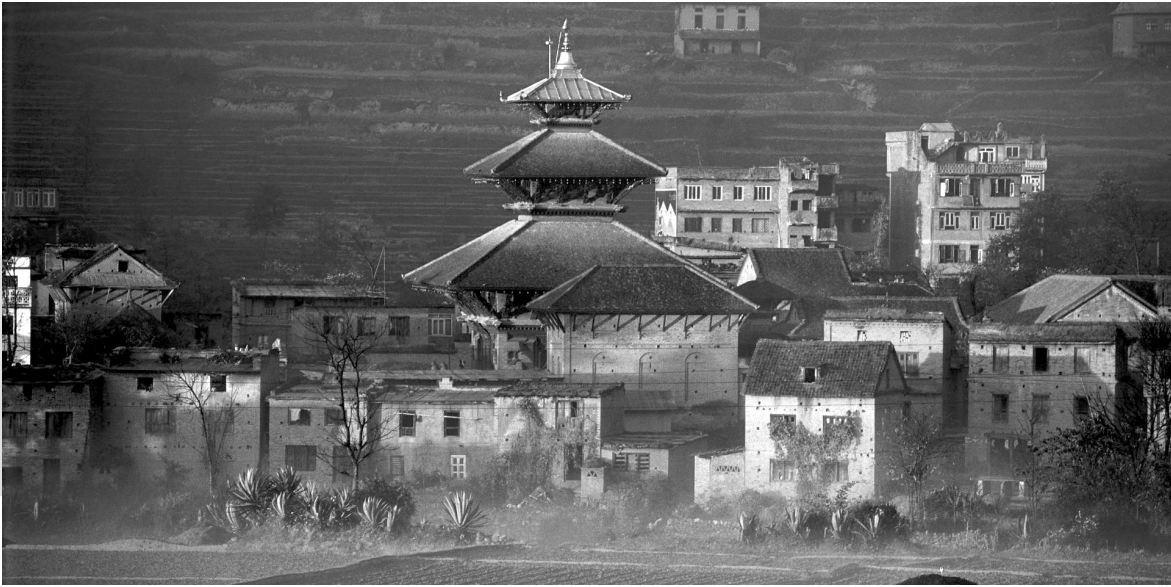
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Chicago, IL 60646

Phone: (773) 481-2003, Fax: (773) 481-2077

ज्ञानंदा सिन्तुना
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लसताय् सकल नेपाःमिपिन्त भिन्तुना !



Happy New Year
Nepal Sambat 1136

Sagar Pradhan, Suman Shrestha
&
Mahendra Shrestha
Chicago



Restoration of KAL BHAIRAV



Rohit K. Ranjitkar, Ph.D.
Nepal

Standing imposingly at the center of the Hanumandhoka, in the UNESCO World Heritage Site, the shrine of Kal Bhairav has evolved as a crucial part of the historic ensemble of the square over the period of time, since its consecration in 17th century. A very rare example of stone architecture, the image of Kal Bhairav represents God Shiva in his ferocious manifestation and is worshipped by both Hindu and Buddhist alike as seer of truth. The monument of Kal Bhairav has significant place in the religion and culture of the Valley and it is believed that in case someone lies before the monumental figure, he has to face terrible consequences. Kal Bhairav is considered as the protector of the

Since the advent of foreign visitors in 1951, the cluster of monuments at the entrance of the Hanuman Dhoka Royal Palace has been a "snapshot" of the country's architectural heritage, with Kal Bhairav as a major focus of the square.

Valley and is the most worshipped deity. Numerous votive offerings from the devotees adorn the structure.

The original configuration of the structure was completely lost under the several layers of continuous alterations done due to well intentioned votive offerings of the devotees. The first recorded major alteration made to the holy shrine was triggered by the devastating earthquake in 1934. The upper level including the cornice and the pinnacles were severely damaged. During the repair the former shape of the upper structure was completely changed. Much of the shrine's historic fabric and details were already either lost or altered.

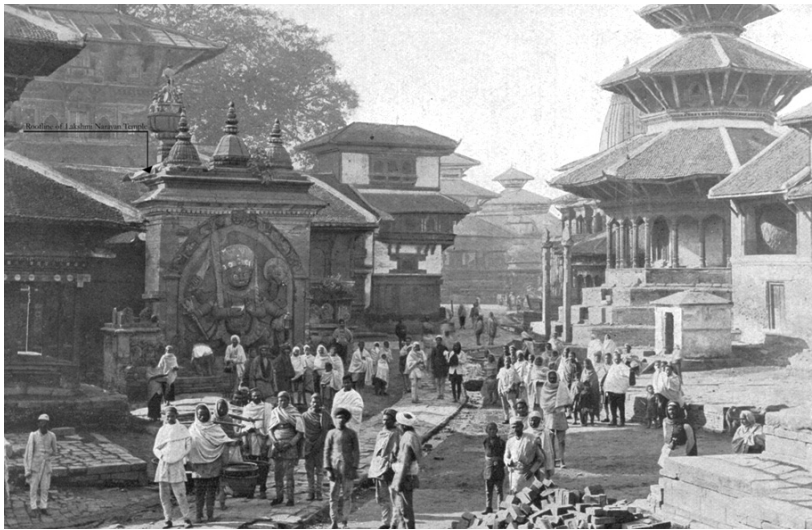
Historical Significant

This elaborate Bhairav shrine was dedicated by King Pratap Malla as a part of the assemblage of monuments built during his golden reign of Kathmandu during the 17th century. Legend indicates that the principal image was discovered while excavating water conduct from

Buddha Nilkantha and was installed in the present location by the Pratap Malla. Although no evidence can be found to support this myth, the prevailing legend indicates that the history of the historic image may go further than Pratap Malla's own period as it was discovered during the king's reign, not commissioned by him alone.



*The government officials are being sworn into their office in front of Kal Bhairav.
Photo: Ganesh Photo Lab, Kathmandu, circa 1910.*



This exceptional stone monument has become one of the landmarks of the Valley. The god Bhairav in his various manifestations is considered the main guardian of the Valley besides being closely associated with the eight Mother Goddesses. Kal Bhairav was also tremendously popular as “Court Bhairav”, thus has played an important social as well as religious role in the affairs of the country. He was the chief witness in front of whom the civil servants were sworn into office. Such is His impact in the society that when Kathmandu’s former mayor returned to his post in early 2004, he along with his associates were sworn into their

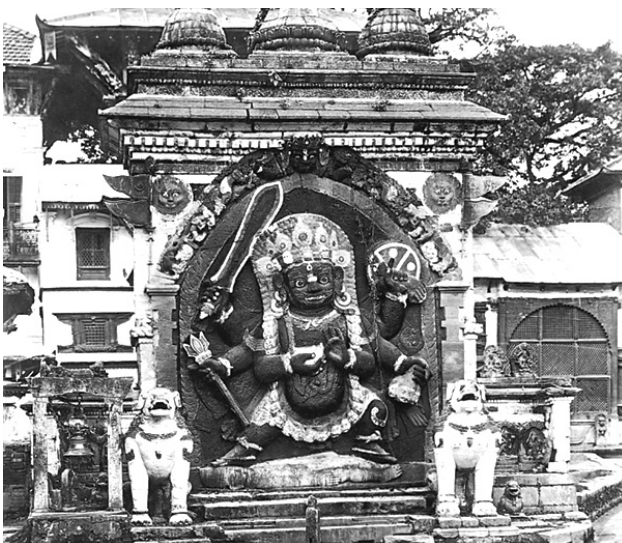
positions in front of the “Court Bhairav”.

Conservation Issues and Strategies

The historic buildings in Kathmandu Valley presents a number of serious challenges regarding questions of historic material retention, authenticity and especially justification of replacement carving or fabric. Kal Bhairav is representation of these monuments as it was a palimpsest of layers including the earthquake rebuilding, votive offerings and incomplete historic details.

This is one of the oldest photographic records of Kal Bhairav, taken by Dr. Kurt Boeck, circa 1890.

The historical photographs, Kurt Boeck’s photo circa 1890, photograph from Ganesh Photo Lab of before and after the earthquake, provided nearly all that is known about the evolution of this layer. Of great interest is the fact that these photographs, which span 1890 to 1934, document the same architectural facade with no changes! The shrine thus survived the earthquake without major damage. A subsequent rebuilding between 1934 and 1991 did however greatly simplify and modernized the facade, while also adding



Left: Kal Bhairav in 1910. The details such as the tympanum was found missing prior to the restoration, still existed during this period. This photograph served as the prime reference to deduce the form and intricate details of the lost but vital elements. Photo courtesy: Manju Rana



Right: The photograph from late 1940’s. The shrine was greatly altered after the 1934 earthquake. Pinnacles, upper cornices were in much reduced version and carved tympanum which once crowned the deity and pillars beside the image were also lost. Photo courtesy: Bahadur Photo Lab.

depth to the structure through the addition of new back wall. This was most likely done as structural reinforcement. The votive offering made in 1991, which is well documented, clad the entire architectural frame in marble tiles and added a concrete frame-supported roof to cover the shrine. This cladding concealed the changes to the shrine's architectural frame during our initial studies of the building.

In preliminary work investigations, prime concern was on the extent of damage done on the underlying stone fabric by the addition of marble tiles laid in cement mortar. On removal of this cladding in fall 2004, and expecting to find the colossal stone arch with sculptural figures with flanking assembly of columns and entablature, much reduced version of this 17th c. composition was found. This 20th century rebuilding can be hypothesized to be prompted by some major cracks resulting from the great earthquake of 1934.

A similar sequence of events took place at the adjacent Jagannath Temple, which historical photographs show to have survived the earthquake, but whose masonry structure was nevertheless re-built just two years later in 1936.

Restoration design question

Having discovered that the 17th century structure was completely lost, a study of the 20th century structure was done to evaluate whether it was worthy

of conservation and if so, then by which means.

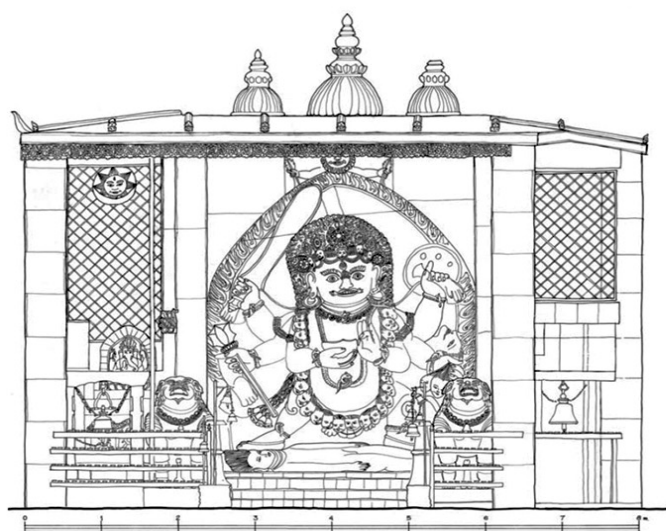
Where major rebuilding has intervened between the building's original construction and the most recent restorer, they were undertaken with intention and design, however inappropriate. The 1971 repair done to the shrine (i.e. addition of roof structure) was neither traditional nor due to considering the prime image. Thus, it did not merit to be conserved. Likewise, the 20th century structure failed to convince us of its restorability for following reasons:

- the rear wall, a veneer of stone blocks was structurally unstable and of poor workmanship. The surfaces of more than 60% of these stones were damaged by cement mortar which was used to attach the marble cladding and cement slabs.

- the composition of orders framing the colossal image appeared to be ad-hoc, from post-earthquake repair years with little formal sympathy in relation to the fine focal image.

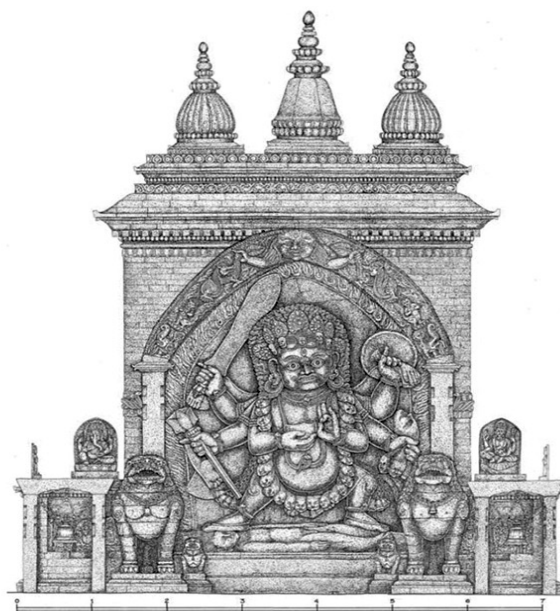
- the roof and pinnacle composition was architecturally of poor quality. There were no proper joints between the roof members and the stone work at the roof level. In this case there was no way to do waterproofing of the poorly laid stones.

The existing configuration was still incomplete due to the 1934 repair, and to complete the roof pinnacle, the design had to be reinvented. Excellent documentation of



KAL BHAIKAV
Kathmandu Darbar Initiative

PRINCIPAL ELEVATION:EXISTING CONDITION



KAL BHAIKAV
Kathmandu Darbar Initiative

PRINCIPAL ELEVATION:RESTORED CONDITION

the pre 1934 configuration had fortunately been done, which was considered to be the original and hence the base for the restoration.

Documentation and revival of the original

The first phase of the documentation was to record the existing condition prior to the restoration proposed, which is always significant part of the Trust's continuous documentation of historic structure. The details of the shrine were thoroughly documented in the form of digital photographs and ink drawings prepared by the technical team of the Trust with reference to the measurements taken at the site. 1:20 scaled comprehensive drawings of the existing floor plan; side elevations, back elevation and principal elevation were prepared.



Comparing the existing state of the structure with the series of photographs, have provided ample evidence of its transition from a free standing monument to the enclosed diminutive. Next phase of the documentation was to propose drawings for the restoration on the basis of the pre earthquake photographs, the proposed drawing was prepared.

Details of the lost tympanum were determined with reference to the historic photographs. Drawing done in 1:1 scale was put up at site in order to check the size and proportion.

Restoring the Kal Bhairav shrine

The approach to the restoration problem involved analysis of the structure as a whole and depended on various larger considerations in the local context. An on-site workshop was conducted with the entire KVPT technical team to explore differing views regarding its restoration. Some were of the opinion that the 1934 layer needed to be retained for its historic value. However, the stones had deteriorated considerably and some of them required urgent replacement. Juxtaposition of the historic stone and new stone would be extremely jarring, thus, seemed a rather harsh approach. Moreover, the architectural frame from the 1934 repair lacked the richness in artistic value of the original. It seemed to be "incorrect" to leave it as it stood; restoring the original form of the structure was preferable and so was the recarving the lost elements.

Since the advent of foreign visitors in 1951, the cluster of monuments at the entrance of the Hanuman Dhoka Royal Palace has been a "snapshot" of the country's architectural heritage, with Kal Bhairav as a major focus of the square. Thus, restoring the ensemble image, which has become iconic, was complementary to the environmental quality of the historically and architecturally significant Square. However, the thickness of the principal wall which composed of core brick masonry was retained reusing some of the surviving stone blocks.

The study and documentation process to redesign this stone architecture from the photographs as well as the enormous number of excellent stone commissions was generated meant that the human factor weighted the argument in favor of recarving the lost carvings (i.e. pinnacles, cornice details and tympanum). Where vital components were missing, like the elaborate tympanum above the focus image and the details of the stone pinnacles, they were recarved based on the historic photographs and documentation.

The trust has not just focused on the "visible" restoration of shrine but also the structural restoration, which has been a key component of all the KVPT projects. Additional stainless steel mesh has been introduced in between core brick masonry structure of the frame in order to tie the outer skin of stone blocks. This extra bracing of the stones would support and stabilized the structure in an event of a seismic movement.



Left: Kal Bhairav as it stood in December 2003, just before the commencement of restoration. The original form of the shrine was totally lost under the layers of votive offering donated to it. The marble clad concrete pillars supported the heavy metal roof above the shrine. Photo: December 2003.



Right: After the restoration of the Kal Bhairav shrine, not only has the local community gained its historical and religious monument but also a vital piece of the Square's whole assemblage has been brought back to its original glory.

Votive offerings of sculptures, bells and polychrome paint on the God seem to have been common for as long as we know. Restoring the monument at the disposal of these offerings would have been such as being disrespectful of the prevailing rituals and people's sentiment. Considering this human factor as a significant aspect of the project, these details have been incorporated into the restoration of the Kal Bhairav shrine.

Thus, the model effort of the Trust to reinstate the significant part of the historic ensemble incorporated various aspects of conservation methodology, integration of new technology and the traditional construction methods.

Given the religious significance shrine in the everyday life of the locals, we decided not to put up a fence around while executing the restoration. This enabled the people to be a part of the project and perceive the whole process of restoration. The restoration of this outstanding historic shrine was undertaken in a project framework including both public outreach activities and critical training of local manpower in project management, public relations, preservation advocacy and the state of the art conservation technology. The implementation of the project was executed by KVPT, in close association with Department of Archeology and Kathmandu Metropolitan City. (thow red color high-lighted taya dishan)

Dr. Rohit K. Ranjitkar a well known conservation Architect who is country director of the non-profit Kathmandu Valley Preservation Trust (KVPT). He has been active in the field of heritage conservation since 1991. He has been responsible for the preservation of many important monuments as well as the restoration of traditional houses.

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःमिपिन्त
झुव्वा सिंतुना
Happy New Year
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Newah Organization of America
(NOA)
Washington DC

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Suman, Alina, Siman
&
Aman Shrestha
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3443 W. Campbell Road
Garland, Texas

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Suman Bhattarai & Susila Acharya
Chicago

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःमिपिन्त
झुव्वा सिंतुना
Happy New Year
Nepal Sambat 1136



Shrawan, Sarita
and
Sapana Shrestha
Lincolnwood, Illinois

Sonnet

*My mother is a very good mother
Her kindness can fix all of the bad things
She takes my journey of life very far
It's nice of all the happiness she brings.*



Sudin Amatya
Maryland, USA

*Like the sun she always shines with a light so bright
Whatever she does she won't make me tear
He light always makes everything look so nice
My mom can take away all my fears.*

*My mother's mind is strong as a lion
Her thoughts are beautiful as a red rose
She is the one that I can rely on
I have a nice mother as I had chosen.*

*A world I have been placed in with grace
I will cherish everything, it's no race.*

Sudin Shrestha is 12 grader in Bethesda Chevy Chase High School and he is a talented musician and artist. He loves to utilize his musical skills to do selfless service for the betterment of society. He has written this poem when he was at the age of 13.

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँया सिंगुना

*Happy New Year
Nepal Sambat 1136*



Rama Gopali
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँया सिंगुना

*Happy New Year
Nepal Sambat 1136*



**Rajendra, Merina, Nilima,
Ashma & Raman Manandhar**
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँया सिंगुना

*Happy New Year
Nepal Sambat 1136*



Simrik Man & Sabina Tuladhar
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँया सिंगुना

*Happy New Year
Nepal Sambat 1136*



**Kshitiz Kakshapati, Shrwan Krishna,
Arnav & Luniva Shrestha**
Chicago



THE FLIGHT OF THE MOOR CHILDREN

Tricia Wagner
Dekalb, Illinois

They scaled the gentle rise of the sandy mesa until they reached the tin eves of the shanty. The steam rising from the bread was hanging in a cloud of dewy air around the window, making the pupils in the golden eyes of the Moor children swell.

“You mustn’t!” Lox shook his head, covering his mouth with a collection of boney fingers. His voice was infantile in the common way of Moor Folk children who have not yet had their twelfth-year soirée. He crouched low behind a boulder on the flat palm of the Bolivian mesa.

At his back, the sun crouched too, hiding itself behind mountain peaks. The sky overhead, sapphire blue, grew hazy with night mist.

“Come, come, you need not fear.” Kosa stood tall before Lox and the disappearing solar disk, making his voice low and even in the way of Moor Folk children who have had their twelfth-year soirée only last week. “See how she looks towards us, but cannot see the light in your wings?”

“She does!” Lox’s blue wings quivered. “Oh help, I think she does!” He cowered deeper behind his stone.

“No,” said Kosa, speaking lower still. “She is blind. They all are. I will prove it to you.”

“No don’t. Oh, please don’t!”

Kosa’s face rippled into its most mischievous grin. He spun towards the shanty and fixed on the stocky woman hanging out of its window. The woman stared absently over the mesa into the heavy vacancy of southern

darkness. She waved a ragged cloth over a piping loaf of mountain berry bread, making it cool and sending tendrils of steam into the twilight and under Kosa’s button nose. He closed his eyes and sniffed the savory tenderness of ground grains and risen yeast, breathing the cool delicacy of mountain berries, tempered sweet by the embers of a stone oven. Kosa opened his shining eyes and winked at Lox.

He leaped forward and flared his wings full, shocking the air around him with charges of electric blue light, flooding the mesa with faerie fire, chasing startled night insects out of clumps of shining desert grasses and chasing frightened hunting mice into them. The insects hugged the ground lower than even the huddled Lox. They silenced their singing legs and readied themselves for flight while rabbits and kangaroo rats trembled in the achingly beautiful rays of starshine flowing out of the Moor child.

Lox glanced up at Kosa in terror and peered over his barricade to look at the woman. She stood at her window unchanged. He could read nothing on her face but boredom.

Kosa breathed deeply, recoiling the blue fire back into his body, mingling it with the shadows spilling from the mountains. He let out a guttural cry and bellowed

the yodelly notes selected from the night song of his Genii tribe that, when combined with the strength of many voices, could pull the sleeping moon from beneath the gray havens and into the misty atmosphere east of Bolivia.

The singing of a tribal cry is not an art that Moor children are born knowing. They must learn it and perform it at their twelfth-year soirée, as each Genii camp boasts its own particular recipe for song. The cry of Kosa's Genii Cucullati tribe included stolen pieces of coyote howls. These they had strung together with the notes that night hawks sing. And they had finished their piece by raiding the camps of Amazonian Indians where they had drawn no less than three pure strains of music from the pipe of the chief as he had sat bare-bellied and merry by his fire, singing beautifully.

Lox's laughter made Kosa cut his cry short, so that only one poor star popped into the heavens, and this a small one. Lox pointed at the fizzing, barely alive star, and laughed even harder, reddening, decomposing beneath the dim glow of its pitiable impotency.

Kosa giggled at it with him and dropped his hands to his sides. He knelt on the dusty earth, folded his wings, and gestured for Lox to follow.

"Why must we creep so, like the creaking crickets?" Lox asked, from the pose of a frog. "If she can't see us, then why don't we walk upright like bears?"

Kosa spun around and grinned at him, nose to nose. "Because it's more fun if we creep. Secrecy always makes the bread taste better."

"Oh." Lox sat up and rubbed his belly. "Ok."

They scaled the gentle rise of the sandy mesa until they reached the tin eaves of the shanty. The steam rising from the bread was hanging in a cloud of dewy air around the window, making the pupils in the golden eyes of the Moor children swell. Kosa nodded to Lox, and they set their fingers on the window sill and pulled their small bodies, the same size as human children, up to standing. Their two faces, brown as the bread, peeped over the threshold and looked up at the woman whipping her bounty with a kitchen rag. There she slumped, resting one fatigued hand on the back of her hip, her face glistening with oily sweat drawn by the humidity of the night and the intensity of her day's labor.

She stepped away from the window and bent double to stoke the fire in the hearth.

"Now what do we do?" whispered Lox.

"We steal it, of course," said Kosa, smiling hungrily at the loaf. He isolated one knobby finger and set it on the hunched back of the bread.

The woman turned around and found the plate empty. "Mercy!"

"What is it, Rosa?" asked a gruff woman's voice from inside the shanty.

"Cursed faeries!" Rosa turned round and slapped the wood slab kitchen table with her rag. "They've swiped the bread."

"You are imagining things. There are no such things as faeries."

Kosa snickered and lifted his finger from the loaf.

Rosa turned back to the window and cried out in surprise.

"What now?" asked the gruff woman.

"Well the bread is back! The bread is back!"

"You are a crazy woman, Rosa, I hope you know."

Rosa put her knuckles on her hips and leaned out the window. Her eyes narrowed to slits as she scanned the horizon from east to west.

Lox ducked away from her while Kosa, still grinning knavishly, slid his hand between the woman's bosom and the bread. Giggling, he poked his finger into it.

She looked down, started, and screamed about the missing bread. Her flailing arms set loose her braids and sent the empty plate crashing to the ground.

Kosa gripped the bread and ran, tripping in his laughter. He sprinted down the mesa's slope with Lox stumbling close behind, both of them heaving peals of merriment. When they neared the lip of the ravine, they kicked their heels at the Earth and together spread their wings and jumped into the abyss, picking up blue wind and soaring into the indigo vacancy of newborn night, circling the round mesa, over its tiny shanties and firelights, then scaling up the sharp line of the high green hill upon which they had both been born.

"Calm yourself, Rosa," said Marianna. She felt sorry now for making fun of her poor cook, who was all but wild with fright.

"Cursed rascal faeries!" Rosa stabbed the bread board into the oven and fished out her second and last loaf. "Damned immortal race!"

"No doubt you have been the victim of a crime tonight, dear Rosa, but the true criminals were more like to be a troop of capuchins than faerie folk."

Rosa leaned out the window and shook her fist at the blooming stars. "It was those meddling faeries, Marianna. I would swear it to the holy grave."

"Come now. There are not faeries. Come away from the window and sit with me, and we will have our bread hot."

Seraphina lay in her dark room upon her straw bed, listening to the argument. Her tiny heart, not ten years wise, was beating very hard, the way it always did when faerie folk were nigh. She rose up on her scrawny knees and scooted to her window. She peered out from behind the drab curtains into the deepening sky. Before her eyes, two darkish shapes streaked vaguely against the glittery backdrop of stars. Any other mortal would have perceived the flight of the Moor children as a passing whisper of cloud or a glistening of a shooting star, especially beautiful. But this mortal saw with open eyes.

Exultant, she looked at her baby brother, who watched her from his bramble crib, blinking large black eyes at her as he suckled the wood cork his mother had given him.

Her lips curled into a clever smile, and happiness wrinkled her eyes as she told him, "There are faeries."

Tricia Wagner is a resident of DeKalb, Illinois. She was recently awarded second place in the 2015 University of Wisconsin Writers' Institute First Page Contest for Mainstream/Literary Fiction. When she is not writing, Tricia serves as the Director of Adult Education at Kishwaukee College in Malta, Illinois. www.triciawagner.com

झन्ड्या सिन्तुना

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त मिन्तुना !

Happy New Year

Nepal Sambat 1136



Dal B. Shrestha,

Shakuntala Shrestha,

Ujwal Shrestha & Anjana Shrestha
Chicago

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Happy New Year

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Phurba Gyalzen and Family
Chicago

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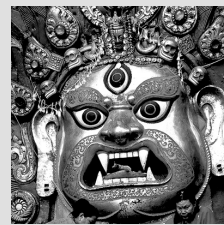
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Aadi and Anya Sharma**
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*Happy New Year
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Amir Maharjan
Chicago

झुवन्मा सिंतुना

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Re-Visiting the Question: Are Rājopādhyāyas Newārs of Nepal?

Juhee Gubhani, Ph.D.
Canada

The Rājopādhyāyas are considered one of the castes among the Newārs of Nepal. They have an integral role in the culture of the Newārs of the Kathmandu Valley. Anthropologists have historically categorized Newārs into two groups: Hindu Newārs and Buddhist Newārs.¹ The Rājopādhyāyas, also known as Deo-Brahmans, serve as priests mostly to the Valley's Hindu Newārs, leading them to be listed as part of this group. Life in Kathmandu Valley was structured around the caste system, and as the priests of the Newārs, Rājopādhyāyas have assimilated with and lived alongside the Newārs since ancient time. Although most Newārs in present day Nepal consider Rājopādhyāyas to be one of them,² a perusal of the

online "Rājopādhyāya Blogs" makes clear that a new generation of Rājopādhyāyas are expressing a distinct and separate non-Newār identity. *The exploration and analysis of this identity is the focus of this article, and begs the question: "Are Rājopādhyāyas Newārs or not?"*

Background

Several of Lichchhavi inscriptions had mentioned Brāhmans (as the highest caste), thus we know Brāhmans did exist in ancient Nepal.³ There are many legendary stories about the origin of Rājopādhyāya Brāhmans in Nepal Valley (known as Kathmandu Valley these days), most popular being that of two brothers Alas Raj and Ulas Raj coming from Kanyakunj, India with the then rulers Harisimha Dev or Nānya Dev. Rājopādhyāyas are believed to be the descendents of Alas Raj and Parvate Brāhmans⁴ to be those of Ulas Raj who went to settle in the hills outside of Nepal Valley. According to Sharma (2013), there is no exact date so far about when Rājopādhyāya Brāhmans migrated to the Valley. Some say they came into the Valley in different years from Vidhyanchal Parvat and from Gujarat, India. But Sharma (1989) believes that Jayasthiti Malla (1382-1395) brought Rājopādhyāyas (along with the Maithili Brahmins) from outside the country to help with the social code he was planning to introduce in the nation. The oldest inscription where "Rājopādhyāya" was written, dated 1360, is at Pashupati (the famous Hindu temple in Kathmandu), which was at the time of renovation of Shiva-Linga after the then King of Bengal, Sultān Shams Ud-din Ilias

1 Newārs are the indigenous people of the Kathmandu Valley that was known as the Nepal Valley until recently. The two groups are: Hindu Newārs consisting of Deo-Brāhman (Rājopādhyāya), *Sesyas*, Kāranjit, and Jogi, and Buddhist Newārs consisting of *Gubhāju*, *Bare*, *Urāy*, *Jyapu*, *Sayemi*, *Pun*, *Chhipā*, *Nau*, *Kau*, *Duin*, *Po*, *Nāye*, *Kulu*, *Chyāmkhala*, and so on. *Sesya* is a collective name for Shrestha, Prādhān, Prādhānāng, Malla, Rājbandāry, Amātya, Joshi, Thānju, Māskey, etc. *Urāye* is a collective name for Tulādhār, Tāmākār, Kansākār, Sthāpit, Bania, Selālik, Shilākār, Shikhrākār, and Sindhurākār. *Jyāpu* is a collective name for Dongol, Maharjan, Suwāl, Tepe, Bāsukalā, etc. For details, see Fürer-Haimendorf (1956), Rosser (1966), Greenwold (1974), Quigley (1986), Gellner (1986), and Shākya (2000).

2 Some anthropologists have even included Jhā Brāhmans and Bhatta Brāhmans as Newārs. There are conflicting reports and claims made by various authors on this topic. On October 28, 1983 the weekly Newār Newspaper wrote "Maithils (Jhā) began to speak Newāri and became Newārs" (quoted by Gellner, 1986) while on the other hand Acharya (1979) wrote that Maithil Brāhmans and Banjās (Thokde), migrants from Vihār spoke Newāri but ashamed to call themselves Newārs. However, when I talked to Jhā Brāhmans, their response was straight, "we are not Newārs as some people refer us to be. We

belong to Terai Brāhmans. We speak fluent Newār language because we have been living in Newār localities and assimilating with them in certain cultures." It is noteworthy that many Jhā Brāhmans living in Kathmandu Valley also contribute in Newār literature and teach Nepal Bhāshā in schools and colleges.

3 Regmi, 1969: 272

4 *Parvate* Brāhmans are the Brāhmans from the Hills of Nepal.

destroyed the original Shiva-Linga.⁵ It is noteworthy that before the use of Rājopādhyāya name, they were called just Brāhman; even after Rājopādhyāya was in use, many still wrote Upādhyāya and Som Sharamana and Suvedi (“Su-Vedi” someone who is perfect in Veda).⁶

Until 1980s, most Rājopādhyāyas (70-80 %) were engaged as priests.⁷ Among Rājopādhyāyas, the two *Makhan-chhen* (those who live at Makhan locality) and *Wonga-chhen* (those who live at Wonga, also known as Indra-Chowk) groups were the gurus and *purohits* of the then Malla Kings.⁸ Thus they were given the name Rājopādhyāya, meaning “the *Upādhyāyas* of the Rajas (the Kings) or the “priests/teachers of the Kings.” Some believe that the name Rājopādhyāya was given to the Deo-Brāhmins by the then King Pratap Singh Shah (1775-1778), the eldest son of the first Shah King Prithvi Nārāyan Shah.⁹ Newārs in general, address Rājopādhyāya colloquially as *Dya-Bājyā* or *Dya-Bhāju*, *Newā Barmu*, and *Dya Barmu* (translates as Deo-Brāhman). Some scholars prefer to call them “Newār Brāhmins” that is a direct or literal translation of the *Newā* term “*Newā Barmu*.”¹⁰ In fact, Rājopādhyāya was a title just like “Vajrāchārya” (Āchāryas or Masters of Vajrayāna Buddhism) among the Buddhist Newārs.¹¹ When Rājopādhyāya Brāhmins acculturated with the Newārs of the Valley, they were considered one “*Thar*” just like any other “*Thar* or caste” among the Newārs¹² similar to what Vajrāchāryas are considered now-a-days, merely one of the castes of the Newārs rather than the “respectable title” they earned as the Āchāryas of Vajrayāna.

Rājopādhyāyas do not consider themselves Hindu – they follow Sanātana Dharma.¹³ The Sanātana Dharma is defined as follows: “Though worshiped in different

ways, and by different names, in a variety of ways, there is ultimately only one God. God is not Hindu, Christian, Jewish, or Muslim. Rather, God is the ultimate inspiration of all sects and religions. There is nowhere and nothing in which God is not present. For Sanātana Dharma, practical importance is also placed on studying the ancient Vedic scriptures (such as the famous *Bhāgavad Gitā*, *Upanishads*, *Yoga Sutras* and *Narada Bhakti Sutras*), temple worship (*pujā*), sacred rituals and personal acts of meaningful spiritual purification. Yoga and meditation practice are also essential aspects of Sanātana Dharma. The true goal of both is to achieve self-realization and God-consciousness. Perhaps one of the most beautiful aspects of this ancient spiritual path is its tolerance of other people's cultures, religions, and views.”¹⁴ Prakashdhar Sharma, the temple priest of Krishna Mandir in Lalitpur, Baldev Juju, the President of Vedic Pratisthan, and the Sanskrit expert Ramapati Raj Sharma of Bhaktapur strongly opposed to what people have perceived of them, “the Hindus”.¹⁵ Ramapati Raj does not believe they have entered Nepal Valley from India. He expressed strongly that there are sufficient evidences that human civilization had started from Himalayas rather than from India; perhaps Brāhmins from the Himalayas migrated to the lower-lands and then to nearby India and then back to their own land Nepal Valley.

Rājopādhyāyas are a small population, little more than one thousand, yet an important group serving as the priests of *Sesyas*, one powerful caste among the Newārs.¹⁶ *Sesyas* invite only Rājopādhyāyas, the followers and practitioners of Vedic and Tantric rituals, as their priests not Hill Brāhmins or Terai Brāhmins. Due to their invisibility in the population (and perhaps, because of their assimilation into Newār culture), most non-Newārs do not realize that there are Newār Brāhmins among the Newārs.¹⁷

Their dwellings are mainly the three cities in the Kathmandu Valley: Kathmandu, Lalitpur, and Bhaktapur (see Table 1). In 1997, there were three Rājopādhyāya

5 Sharmā, 2013.

6 The Su-Vedi part informed by Ras Joshi, through personal communication in July 2015).

7 Toffin 1998

8 Juju, N.S. 1126.

9 Toffin 1998, Toffin 2007

10 Scholars such as Fürer-Haimendorf, 1956; Rosser, 1966; Gellner, 1986; Levy, 1990, among others.

11 Thanks to Bāsav Rājopādhyāya (USA) for clarifying my confusion on this matter.

12 Shrestha, 2010.

13 Shrestha, 2010.

14 <http://www.dharmacentral.com/dharmainfo/introductiontodharma.php>

15 Shrestha, 2010.

16 Powerful in the sense that most *Sesyas* are educated and hold powerful positions in the government, in trade and other “white colour” jobs.

17 Gellner, 1986

households with 17 members in the town of Sankhu in the northeast of Kathmandu City as well, who were providing priestly rituals to the *Sesya* communities there.¹⁸ Although most Rājopādhyāyas live in localities near the old palaces of Malla Kings, Shākya (2000) found 11 households in the lower section (known as *Kwahne*) in the southern part of Kathmandu. They were migrants from Bhaktapur, migrated some 200 years ago. Migrating to various localities and towns in and around the Kathmandu Valley (Bode, Banepa, Chapagaun, Dhulikhel, Ichangu, Kirtipur, Nala, Panauti, Pharping, Sankhu, Satungal, Thankot, Tokha, and so on) for the purpose of serving the local temples appears to be a norm for them.¹⁹ However, according to Sharma (2013), most

Identity Issue

There is no doubt that the Rājopādhyāyas have been assimilating into the Newār society over many generations, adopting the Newār language and customs.²⁰ Some Rājopādhyāyas do not seem to oppose being included as one of the Newār castes. However, some argue that though they have assimilated with Newār culture and community and speak Nepal Bhāshā (official name for Newār language; Newārs call it *Newā Bhāy*) they have not become Newār themselves. Thus it appears like there are two distinct groups of Rājopādhyāyas: one group calling themselves as Newārs and the other group denying it. On the Newārs' side, most of them

Table 1: Division of Rājopādhyāyas by Cities, Locations, Clans, and Surnames, Nepal

City	Families belonging to particular locations	Clan (Gotra)	Surname
Kathmandu	1) Wonga-Chhen 2) Makhan-Chhen	Kaushik; Bhārdwāj	"Rājopādhyāya", Rimāl, Suvedi
Lalitpur	1) Swanimh 2) Mandi-Chhen 3) Tadhanlivi 4) Walā 5) Baknimh 6) Nuga khala	Gargye (Garga); Bhārdwāj	"Rājopādhyāya", Āchārya, Suvedi
Bhaktapur	1) Ipā-Chhen 2) Chuchā-Chhen	Bhārdwāj	"Rājopādhyāya", Suvedi

Source: Gobardhan Sharma (2013) and Bāsav Rājopādhyāya (personal communication, 2015).

Note:

- 1) Individuals belonging to any of these three *Gotras* could write "Sharma" or "Sharma Rājopādhyāya" as their surname except for women because Sharma means "someone who is an expert in (religious) story-telling" which does not apply to women, "story-telling in public" being the job of males only among the Sanātanis and Hindus. However, these days Rājopādhyāya women have started to write Sharma as well (Bāsav Rājopādhyāya, July 2015).
- 2) According to Toffin (2007), Baknimh of Lalitpur is divided into three lineage groups, namely, Patuko (22 households), Gābahā (2 households), and Balimh (8 households).
- 3) The sixth group "Nuga khala" of Lalitpur is extinct now-a-days (Allen, 1996; Dyczkowski, 2000).

Rājopādhyāyas complete the regular rituals for their clients in these areas and then return home to Bhaktapur or other original localities. Besides being the temple priests (*pujāri*) in Nārāyana temples such as Changu Nārāyana, Ichangu Nārāyana, Bishankhu Nārāyana, and Shesh Nārāyana, they are also the *pujāris* for famous temples such as Patan Krishna Mandir, Bhaktapur Taleju, Lalitpur Taleju, and Kathmandu Taleju. They are also the only Agnihotris (those who prepare the sacred fire place) in the famous Aginmatha, Lalitpur.

18 Shrestha, 2012

19 Toffin, 2007

(both Buddhists and Hindus) consider Rājopādhyāyas as Newārs, without any hesitation. In addition, because the social organization of the Rājopādhyāyas is very similar to those of the Newārs, other ethnic groups in Nepal

20 Acculturation is not a new phenomenon, which is defined as "acculturation comprehends those phenomena which results when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both groups" (Redfield, Linton, and Herskovits, 1936: 149).

may also refer them as Newārs.²¹ The acceptance of Rājopādhyāyas as Newārs in general may have been the reason why Joshi and Rose (1966) did not mention about the Rājopādhyāya Brāhmans as a separate Brāhman group in their seminal book which defined three groups of Indo-Aryans living in Nepal.²² It is worthwhile to mention that people do acknowledge the Indo-Aryan facial features of Rājopādhyāyas. Due to the fact that this group has kept their endogamous marriage intact, their facial features have not changed much unlike the cases of other groups who entered the Valley and merged with the Newārs by inter-marrying and living with them. Indo-Aryans, Mongoloids, and various mixed stocks are the unique characteristics of ethnically heterogeneous Newārs.²³

Regarding amalgamation, non-Newārs becoming Newārs is not a new phenomenon in the Nepal Valley.²⁴ Acculturation has been taking place in Nepal Valley among people from various ethnic groups into Newār culture and society. Newārs are related to one another by a common culture and language regardless of whether they originally belonged to the Vrij, the Shākya, the Koli, the Malla or the ruling groups such as the Lichchhavi, the Ahir Gupta, or the Thakuri Varman.²⁵ In addition

to these groups in the ancient Valley of Nepal, there were also prehistoric Khas and Kirāta living together for thousands of years who became Newārs.²⁶ Shrestha (2014) goes even further to explain that the Newār society and Nepal's history is quite unique in that each of the ruling families assimilated into the Newār society after losing their power. That was what happened to the Kirātas, the Lichchhavis, and the Mallas – they all merged into the Newār society of Nepal Valley. I have some relatives in Om Bāhā and Lagan Bāhā in Kathmandu who were Upādhyāya Brāhmans in the past (some generations ago) but became Vajrāchārya Newārs by performing Chudākarma initiation. I have heard the older people among them tell their history of ancestry to their wives but never heard them say “we are not Newārs.” They are 100 percent Newārs and many of them have been serving as priests to their Buddhist Newār *jajamāns* (clients). Besides Rājopādhyāya group, Daivajna/Joshi and Āchāju are the other groups that had Brahman ancestors and are serving the Hindu Newār communities in various capacities,²⁷ both groups had totally assimilated with the Newār culture and society to become Newārs.

While reading the online blogs of Rājopādhyāyas, it becomes clear that not all of them appreciate being treated as or being called Newārs. From his data collected between 1978-1988 Toffin (1995) sensed the willingness of many Rājopādhyāyas to merge into the wider Nepali culture, perhaps into *Parbate* Brāhmans as apparent from some of them taking their clan names Suvedi, Rimāl, and so on as their last names, which also match with the *Parbate* Brāhman names. Writing these names does not mean that they have abandoned being the *purohits* of *Sesya* Newārs.²⁸ For example, the Makhan Rājopādhyāyas who write Suvedi are still serving their *Sesya* Newār clients by performing lifecycle rituals.²⁹

21 Toffin, 2007. When I spoke with Hill Brāhmans (*Parvate* or *Parvatiya* Brāhmans) about the issue, they hesitated to call Rājopādhyāyas as Brāhmans. Some of them said “they are different – we have nothing to do with them; we do not give our daughters to them nor our sons marry their daughters – they are the *purohits* of the Newārs and we are not.”

22 The three Indo-Aryan groups mentioned were: one residing in Terai, second group the Pahādi in the lower hills of far-western Nepal, and the third were the high-caste Hindu families who migrated from India during the Muslim invasion.

23 Shrestha, 2014.

24 Shrestha, 2014. But then there are other complex issues of the Newārs. Gellner (1986) noted that in the periphery of Kathmandu Valley and in historical records, only *Sesyas* are considered Newārs. That reminds me of my *Sesya* friends in Kathmandu, who used to say “we Newārs” among themselves, which made me think “am I not a Newār then?” Moreover, I had a few *Sesya* friends whose surname was “Newā,” similar to what Gellner (1986) had noticed.

25 Malla, 1981, Shrestha, 2014.

26 Bista, 1989.

27 Vaidya, Mānandhar, and Joshi, 1993.

28 Although in theory Rājopādhyāyas are supposed to serve only up to *Sesya* Newārs as designated by Jung Bahadur's 1854 National Law and as claimed by the Rājopādhyāyas themselves, Rosser (1966) had found clients from *Jyapu* and other castes using Rājopādhyāyas as their priests, so did Vajracharya 1989 and Shakya (2000). I know a few *Jyapu* and other caste families who have Rājopādhyāya priest.

29 Bāsav Rājopādhyāya through personal communication, July 2015.

On the other hand I have seen some Rājopādhyāyas write “Sharma Rājopādhyāya,” “Rimāl Rājopādhyāya,” or “Suvedi Rājopādhyāya” as their surnames just to distinguish themselves from the *Parvate* Brāhmins.³⁰

In the context of what the previous (foreign as well as Nepalese) researchers had to say about Rājopādhyāyas being Newārs or non-Newārs, it should be noted that either statement depended on who their informants were. For example, in Fürer-Haimendorf’s (1956: 22) words “Deo Brāhmins consider themselves as Newārs and speak Newāri among themselves” while in Toffin’s (2007: 57, 58) words “....the Rājopādhyāya do not consider themselves to be altogether like the Newār. They prefer to place themselves outside this ethnic group.Rājopādhyāya Brāhmins today feel themselves closer to *Parvatiyā* Brāhmins than to Newārs.”³¹

In addition, some Deo-Brāhmins do not like to call themselves “Rājopādhyāya” because that name is synonymous with the Upādhyāya *purohit* of the Rajas (Kings) in the past, thus is not appropriate to all Deo-Brāhmins. The Rājopādhyāyas of Lalitpur who stopped working for the Rajas started serving the general public (*Sesya* Newārs) and began writing various surnames such as Sharma, Rimāl, Suvedi, and so on. One should also remember the fact that in 1854 when the then Prime-Minister Jung Bāhādur declared the *Muluki Ain* (the Law of the Nation), Rājopādhyāyas were not included

among the Brāhmins in general nor were they included among the Newārs rather they were segregated as one of the hill ethnic groups or *Janjāti*.³²

Most Rājopādhyāyas also like to differentiate themselves from the *Parvate* Brāhmins on the ground that they do only “proper” Brāhminical activities whereas *Parvate* Brāhmins are engaged in farming that is viewed as low in status by the Newārs.³³ They do claim to be Brāhmins superior to or equal to *Parvate* Brāhmins, who they like to call “village Brāhmins”.³⁴ As explained by my informants the fact that Rājopādhyāyas are experts in two Vedas (the Sāma Veda, the Book of Songs/Sāmana and the Yajur Veda, the Book of Rituals) unlike *Parvate* Brāhmins whose expertise is only Yajur Veda also make them superior to *Parvate* Brāhmins. On the other hand, Toffin (2007) reported that many *Parvate* Brāhmins consider Rājopādhyāya inferior to them and do not marry with Rājopādhyāya even today despite Rājopādhyāyas’ claim to be higher in status than Hill Brāhmins.

Similarity in Practices and Rituals of the Rājopādhyāyas and other Newārs

The considerable role that Rājopādhyāyas have played and continue to play in Newār societies must not be ignored.³⁵ In addition to living alongside the Newārs for generations, they have also contributed significantly in the literature and research activities of the Newārs. One of the most significant works of the Rājopādhyāyas is that they have established an organization called Vedic Academy to study and do research on Newār rituals and Vedic methods.³⁶

They have been celebrating the Newār festivals and performing almost all the rites of passage rituals, including the old-age ceremony *Jyā-Jithi-Junko* of the Newārs. Each clan of Rājopādhyāyas has their own *āgam* with their Tantric secret clan deity “*āgam-dya*” just like other high caste Hindu and Buddhist Newārs do.³⁷

Rājopādhyāyas also have their lineage deity called *digu-dya* like those of the Newārs. The “worship of this

30 Sometimes, Rājopādhyāyas were compelled to change their surnames, especially during the Rānā Regime. There were events when those who wrote Rājopādhyāya were not given admission to the Sanskrit Pāthshāla, the Vedic school in Kathmandu. They were denied admission by saying “Newārs are not allowed to learn the Veda.” For this reason, a teacher and priest Achutānand Rājopādhyāya (father of Bāsav Rājopādhyāya) and a researcher and priest Baldev Juju had to change their surnames to “Rimāl” and “Juju” respectively to get admitted to the Vedic School. Furthermore, there were people who changed their surname to “Rimāl” to get a job in the Royal Palace while their sons and daughters continued to write Rājopādhyāya. Such changes were needed only during the Shāh Regime when the palace ceased appointing the Rājopādhyāyas as the Royal *Purohita*. (I am grateful to Bāsav Rājopādhyāya for this valuable information).

31 Due to such feelings, only a few of Rājopādhyāyas were concerned about the cultural and ethnic movements of the Newārs (Toffin, 2007).

32 Toffin, 1998.

33 Levy, 1990.

34 Toffin, 2007.

35 “Societies” is written here as there are many societies with various cultures and occupational tasks among the Newārs.

36 Juju, 2002/2003.

37 Toffin, 1984; Toffin, 1995; Toffin, 2007.

deity” called *Depuja* is celebrated differently by various locality groups of Rājopādhyāyas, with designated *digu-dya* in various temples of each group.³⁸ For example, *Wonga-Chhen* lineage worship Mahalaxmi at Ichangu, *Makhan-Chhen* group worship Dhumvārāhi at Vishālānagar, the Lalitpur groups worship Purnachandi situated at Gābāhā, and the *digu-dya* of Rājopādhyāyas in Bhaktapur is the *Dya-Māju* or Taleju. Similarly, other Newārs have various ways of worshipping different deities as *digu-dya* in temples and shrines throughout the Kathmandu Valley.³⁹ For example, some Newārs have *Lun-madhi ajima* at Bhadrakālī as their *digu-dya*, some have *Mahā-dya* and *Nārāyan-dya* as their *digu-dya*.⁴⁰ According to Vajrāchārya (2011), the Buddhist Sangha members of Lalitpur *Kwa-Bāhā* worship the Ratna Stupa of their *Bāhā* as their *digu-dya*; Rudra Mahavihar members of Lalitpur and Vikramashil Mahavihar members in Kathmandu also celebrate *depuja* or *digu-pujā* by considering their *Bāhā* stupa as *digu-dya*; and the Shākyas of Basantapur worship Ratnasambhava (one of the five Pancha Buddhas) at Swoyambhu Stupa as their *digu-dya*.

Being the main *pujāri* of Patan Taleju (Lalitpur Taleju) temple, Rājopādhyāyas of Lalitpur have important duties including making decisions on choosing a Patan Kumāri before the two last stages of the selection process, working alongside other Newār priests and experts.⁴¹ Other duties include worshipping the Sonimha Kumāri of *Jyapu* caste at Sonimha locality in Lalitpur. The “power of the senior (*thakālī*)” is something that the Rājopādhyāyas have respected, appreciated, and obeyed⁴² as have all other Newārs within each major caste.⁴³

One of the other important identifications of the Newārs is their traditional *guthis*.⁴⁴ Newārs have many

such *guthis* related to their lineage deity, funeral, various festivals, caste or Sangha membership, and so on. Similarly, Rājopādhyāyas also have a number of *guthis* within their localities and lineages such as “Kāntipur Upākarma Guthi” in Kathmandu,⁴⁵ *sanaan guthi* (Funeral Guthi), *Indrāni Guthi* in Bhaktapur and also *dhaubaji guthi*, *hayenchā guthi*, *khir guthi* – the last three are extinct these days.⁴⁶ Besides Mother’s Day (*Ma ya khwā soyegu*) and Father’s Day (*Bau ya khwā soyegu*) traditions, the annual *Mha-Puja*, a significant cultural practice of the Newārs during the *Swonti* (Tihār) festival when each person worships his or her inner self and the eldest woman of the household blesses each person, is also an important part of Rājopādhyāya tradition. Just like the Newārs, *teej*, a big annual festival and fasting observed by the *Parvate* Chhetri and Brāhman women for their husbands’ wellbeing, is not celebrated by Rājopādhyāya women.

Daughters are very important in Rājopādhyāya families, mainly because the priestly functions of a family are performed by the son-in-law (*jilājan*) of the family or his son (*bhinā-machā*).⁴⁷ Daughters are an integral part of the family for other Newārs as well because of their roles during a child’s “*janko*” (solid food introduction) ceremony and during the seventh-day homage to the dead parents or dead brothers and other important rituals such as *Vratavandh* or *Chudakarma* initiation of boys, where the daughters of the house including *ninis* (father’s sisters) play essential roles. Moreover, females belonging to Rājopādhyāya group do not pierce their noses similar to other Newār women, indicating both groups as ancient residents of Nepal Valley unlike the newcomers of hill dwellers who pierce their noses.⁴⁸ Regardless of what surnames some Rājopādhyāyas/Deo-Brāhmins write and how near they feel with *Parvate* Brāhmins, “not piercing girls’ noses” shows their strong “Newārness.”

Similar to the Buddhist Newār priests the

“conference.”

38 Toffin, 2007.

39 Differences in practice of *digu-dya* worship will be discussed in the next section.

40 Vajrāchārya, 2011.

41 Allen, 1996. Kumāri is the Living Goddess of the Newārs; for the details of Kumāri, see Allen (1996).

42 Toffin, 2007.

43 This was true mostly in the past – which has been weakening as modernization is taking over the old traditions (Toffin, 2007).

44 A *guthi* is a socio-religious organization of the Newārs – the word is believed to have come from the Sanskrit “*Gosthi*” which translates as a “meeting” or a

45 Shākya, 2000.

46 Sharmā, 2013.

47 Information collected from Bāsav Rajopadhyaya.

48 Bāsav Rājopādhyāya told me the meaning of non-piercing of noses by the Newārs, including Rājopādhyāya Newārs. Newārs believe that young virgin girls or “Kumāris” should not be allowed to bleed in any form, especially in the facial area, so they do not pierce the girls’ noses.

Vajrāchāryas, it is compulsory for the Rājopādhyāyas to learn Sanskrit; for the first group to master the Vajrayāna literature and rites of passage *vidhi* (all written in Sanskrit) and for the latter group to master Vedic rituals. Both of these groups are *Tantric* practitioners. Both groups (including females) are given *Dikshā* (*Dekhā* in Newār language) compulsorily, at least in the past. The classical dance Charyā Nritya (*chachā pyākhan*) is an important part of both cultures, with specific rituals of their own traditions. Rājopādhyāyas and Vajrāchāryas perform secretive Charyā dances in their respective āgam as well. Also, Rājopādhyāyas and other Newārs regard the birth and death pollutions as highly important events and the rules are strictly followed and purifications are taken very seriously.

Another important tradition is that for nine generations the Rājopādhyāyas of Lalitpur have been performing as the Narsingha in the Hiranyakasipu-Narsingha dance in front of Krishna Mandir during the *Kārti Pyākhan* (“Kārtik Nāch” in Nepali) in the month of Kārtik along with other Newārs.⁴⁹ As suggested by the King’s guru Harivansa Upādhyāya (a Rājopādhyāya) to bring together all castes among the Newārs so as to strengthen relationship among all Newār castes as well as between the King and the public, King Siddhinarsingh Malla of Lalitpur started the annual dance *Kārti Pyākhan* in year 757 N.S. (about 378 years ago). Till today, the dance-drama is being performed annually by Rājopādhyāya, Vajrāchārya, Shākya, Shrestha, Maharjan, Chitrakār, Malla, Pode, Kushle, and so on.⁵⁰ These are just a few examples of not only the strong acculturation of Rājopādhyāyas with the Newārs but also of their becoming one with the Newārs.

What the Rājopādhyāyas do Differently than other Newārs

Rājopādhyāyas are one homogenous group with just a few insignificant differences among their different lineages whereas Newārs have multi-castes with various cultural and religious backgrounds from priestly to so-called untouchable castes. Rājopādhyāyas strictly prohibit widow remarriage and divorce is extremely rare⁵¹ whereas Newārs have relaxed attitude towards

both, especially among the Buddhist Newārs and among the *Jyāpus* in particular.

Rājopādhyāyas worship their lineage deity *digu-dya* only at the time of a male child’s initiation (*Vratavandha*) time or during a wedding and they worship the statues of the deity inside a temple and not the whole clan members come together to celebrate and to have feast as the Newārs do.⁵² Most often, except for the few groups mentioned in the previous section, among the Newārs *digu-dya* is a stone without any particular shape and worshipped annually or multiple times a year in a designated open area where the *digu-dya* is located, by all the lineage members. There might be a *digu-puja-guthi* or *digu-guthi* association related to each lineage group of the Newārs.⁵³

Although Rājopādhyāyas practice Newār culture, they may make minor modifications in a couple of rituals or sometimes add a few extra ceremonies as required by their Tantric practice. For example, when a child is born in a Rājopādhyāya family, they send 12 half-cut *gwe* (areca nuts or betel nuts) turned upside down if the child is a son and turned the cut-side up if the child is a girl along with a package of orange coloured vermilion powder and a package of cloves, as to notify the newly mother’s natal family of the birth of the child and it’s gender. They call this ritual “*gwe-sinha-po chhwaye*.” Most other Newārs call this ritual “*sichu-palu kyene chhoye*” and include a ball of molasses (if it is a boy) or half of it (if it is a girl) along with herbal items to be used for the soup of the newly mother. Rājopādhyāyas may add a ritual to their marriage custom, which is the *Diksha* ceremony for the bride and the groom.⁵⁴ *Ihi*, the initiation of girls, is an important custom for most caste groups among the Newārs. Depending on who their informants are, Vajrāchārya (1986) reported that Rājopādhyāyas do not perform *ihi*, and Allen (1996) reported since the 1960s, Rājopādhyāyas have started to conduct *ihi* ritual to their daughters. The latter report may be a new development in the customs of Rājopādhyāyas because in the past their daughters were given away in marriage when they were still young children but

widow remarriage and out of inter-caste marriages among the Rājopādhyāyas are called *Lāke Bāyā* or *Lāke Barmu* and they lose the status of priests.

49 This dance tells the story through gestures by dancing in the traditional Newār musical instrumental tunes.

50 Shrestha, 2010.

51 Toffin, 2007; Sharma, 2013; and personal communication with Bāsav Rājopādhyāya. The children born out of

52 Toffin, 2007.

53 Vajrāchārya, 2011.

54 Vajrāchārya, 1986.

after the new national law in the 1960s abolished child marriage, most Rājopādhyāyas may have started *ihī* for their daughters.⁵⁵

Furthermore, Rājopādhyāya boys have to go through a ritual called “*burān-taye*” according to some informants, and “*bāhrā-taye*” according to Sharma (2013). This ritual which used to last for months is meant for the boys to make them seriously learn their priestly rituals, which is curtailed and completed within a day these days. This ritual is not practiced by other Newārs.

Unlike the Newārs, the practising Rājopādhyāyas do not eat garlic, mushroom and meat other than duck

population of Rājopādhyāyas in the past (see Table 2). My sources have informed me that the Rājopādhyāyas have been collecting their population data that have not been complete yet.

Based on the data of 1978-1988 by Toffin and of 2013 by Sharma, the population of Rājopādhyāya has drastically decreased within the past 25-35 years, from 1500 to 1000. Losing one third of the population within such a short period is highly unusual and could only result if one or more of the following events occurred: (1) a large number of Rājopādhyāya girls had inter-caste marriages and/or (2) a large number of Rājopādhyāyas migrated to remote parts of Nepal or left the country

Table 2: Rājopādhyāya Population in Nepal in Various Years Estimated by Different Individuals

Year	Population of Rājopādhyāya				Estimated/Reported by
	Kathmandu	Lalitpur	Bhaktapur	Total	
1978-1988	-	-	-	1,500	Gérard Toffin
1996	-	-	-	1,300	Bāsav Rājopādhyāya
2011	-	-	-	5,000	Reported as 2011 census data by Triratna Mānandhar
2013	500	250	250	1,000	Gobardhan Sharmā
2015	-	-	-	1,200	Unofficial data provided by Rās Joshi

Note:

Mānandhar’s (2007) so-called census 2011 report of Rājopādhyāya population of 5,000 does not seem possible as we all know Rājopādhyāyas are a very small population in Nepal. We will find out the true population size of Rājopādhyāyas when the current population data collection of this group will be complete in the near future.

and goat meat.⁵⁶ Most importantly, unlike other Newārs who have been abandoning their own mother tongue Nepal Bhāshā as an “erroneous” sign of modernization and assimilation with larger Nepali population, all of Rājopādhyāyas speak Nepal Bhāshā and take pride in saying it is their mother tongue.⁵⁷

Demographic Issue

Currently Rājopādhyāyas are a small population of about 1200.⁵⁸ Different individuals have estimated the

itself and/or (3) their fertility rate dropped to well below replacement (Total Fertility Rate to less than 1.8) or families became childless and at the same time mortality rate increased drastically. Postponing marriage by men and women until later ages, women entering higher education and workforce, men/women not finding eligible partners for marriage, not wanting a large family or not wanting children at all are a few of the hidden factors that may have resulted in such a rapid decrease in Rājopādhyāya population. If there are not enough sons in a community and/or no girls are found for men as their wives then it would not take very long for the whole community to disappear due to no reproduction. Note that the “*Nuga Khala*” Rājopādhyāyas of Lalitpur had already been extinct.

From socio-economic point of view, the small population of Rājopādhyāyas versus the large population of *Sesya* Newārs (in other words, the large client-priest ratio) is advantageous to Rājopādhyāyas, for those who are working as priests, because it generates good income

55 For details on *ihī*, see Allen, 1996.

56 Levy, 1990.

57 It is interesting that many Newārs have been using Nepali as their language and abandoning their mother tongue Nepal Bhāshā. The National Population and Housing Census of Nepal 2011 shows only 64% (computed from Tables 20 and 21 of 2011 census report) of Newārs speak Newār language (CBS, 2012).

58 Unofficial data from Rās Joshi through personal communication.

due to opportunities of serving many clients. However, this “large clients and small priests” situation may become problematic as the population of Rājopādhyāyas decrease further while the population of *Sesya* Newārs continue to increase. It is also worth mentioning that Shakya (2000) found only 12% were students among the Rājopādhyāyas in the southern part of Kathmandu City, which was the lowest among all other Newār castes. This could be due to (1) a low population in the school-going age-group, or the fact that (2) most of school-going age-group are engaged in priestly duties rather than attending schools. If it is the first case, then again Rājopādhyāyas should be concerned about their probable low fertility rate and/or probable high infant and child mortality rates. Further research is warranted in this area.

From the point of view of Nepal census, this group of population is amalgamated either into the Newārs (for those who fill in the census form as Newārs) or into the “Undefined Other” group (for those who fill in the census form as “other” caste/ethnicity) because in the census of Nepal, there are only two groups of Brāhmins defined: one is the Hill Brāhmins and the other is the Terai Brāhmins (Bhatta, Jha, Maithali, and so on). Unless the Rājopādhyāyas count themselves as Newārs, they do not fit into any category according to the current census definition. Until 1981, the population censuses of Nepal were enumerated based on the language spoken rather than on ethnicity.⁵⁹ Thus there were no known identity issues for Rājopādhyāyas in those days. They were all counted as Newārs because their mother tongue has been Nepal Bhāshā. Since 1991 census enumeration has been done according to caste/ethnicity of individuals. This new methodology, perhaps, brought new issues to light among the Rājopādhyāyas who may have previously wanted to differentiate themselves from other Newārs. In one example, when Om Dharananda Rājopādhyāya stated his ethnicity as “Upādhyāya Brāhman” and his mother tongue as “Nepal Bhāshā, the 2011 census enumerator was not willing to include him in the census count.”⁶⁰

Besides the census issue, there is another socio-demographic issue faced by the Rājopādhyāyas today. Marriage within their community has become problematic lately due to the endogamous nature of marriage they prefer on the one hand and their dwindling population on

the other.⁶¹ According to my informants Rājopādhyāyas are facing challenges in finding brides and grooms despite relaxing their rule of marrying within the clan to “after five generations” from the previous rule of “after seven generations.” Men who have married other Newār girls lost their status of priesthood. Rājopādhyāya girls even pierced their noses and got married with *Parvate* Brāhmins.⁶² According to my informants, these days there are Rājopādhyāyas who feel “it is okay to marry *Parvate* Brāhman girls” while those from Bhārdwāj clan feel “it is okay to marry other Newār girls.”

The good news is that the data currently being collected on Rājopādhyāyas may shed light on the feelings of Rājopādhyāyas and with the discussion it brings, could help resolve confusion and conflict. My suggestion is that in addition to including questions such as “whether they want to be included in the Newār group or not, and if not, why,” it would be useful to also collect data on (1) the number of single men and women and their age distribution, (2) the number of children ever born to a woman, age at first birth, age at marriage, (3) how many children they want, (4) number of infants and children under-5 in the household, (5) number of infants and children under-5 who died (last year or within 5 years or 10 years), (6) women who died during reproductive stages, (7) migration pattern, and so on. Such data would be crucial to conducting quantitative study of the socio-demographic situation of Rājopādhyāya group. Furthermore, whether exogamous marriage could be an option to resolve the current lack of finding grooms and brides, and whether such marriages could be accepted in modern days without holding any stigma so that the off-springs do not have to become *Lākhe-Bājyā* and whether such off-springs could be

61 Difficulty in finding eligible marriage candidates due to changes in population structure is not a new phenomenon. One of the consequences of China’s “One-child policy” endorsed in the late 1970s intended for controlling their population explosion is that Chinese men are having difficulty in finding Chinese brides now (Xinhua, 2011). This situation has to do more with the “male child preference” than the “one child policy” in China. Needless to say, female fetuses were aborted often.

62 I was told that if girls from other castes including Rājopādhyāya girls marry Hill Brāhman (*Parvate* Brāhman), the Hill Brāhman family would not even accept water from these girls if they do not pierce their noses.

59 CBS, 1984; CBS, 1993; Kansākār, N.S. 1132.

60 Rājopādhyāya, 2012.

taught Vedic and other rites of passage rituals should also be explored. There should be some open-ended questions in the questionnaire so that the Rājopādhyāya men and women get the opportunity to speak their mind on their socio-cultural, religious, economic, traditional, and even on Newār-versus-“non-Newār” issues.

The extinction of one of the lineages “*Nuga khala*” of Lalitpur and the decline in population size is a harsh reality for the Rājopādhyāyas. Disappearance of small population groups is not new in the world and in Nepal. Newārs have lost so many castes, for example Tini, Bhambwa, and Pulupulu, among others. Some more Newār castes, very small in population, may currently be facing threats of disappearing either due to merging with other castes or due to no reproduction in families. The current problem of Rājopādhyāyas is dual in nature. Rājopādhyāya girls marrying men from other castes may result, eventually, in the decline of Rājopādhyāya population. On the other hand, not only because of the small circle of young men and women in Rājopādhyāya community but also because of modernization process and influence from popular media and foreign culture, they may seek brides and grooms from non-Rājopādhyāya groups. This may bring another obstacle: the inter-caste relationship makes them ineligible to practise their rituals as their strict rules currently stand. It also raises a question, “who is going to be the priests for *Sesya* Newārs if and when there would not be sufficient number of Rājopādhyāya priests available to serve them?”

Conclusion

Unlike so many other non-Newār groups who migrated to the Nepal Valley (today’s Kathmandu Valley) over time, assimilating and acculturating with the Newārs of the Valley and self identifying as Newārs, it is clear that the Rājopādhyāyas are somewhat divided among themselves on their identity. Given the fact that their mother tongue is *Newā Bhāy* (Nepal Bhāshā); Rājopādhyāyas have totally accepted the Newār culture; Newārs accept them as one group of their own; non-Newārs including other Brāhmins see them as Newārs; and many Rājopādhyāyas consider themselves as Newārs, there is a possibility that all of them may become Newārs one day leaving their differences in opinions aside. However considering their very small population which appears to be fast declining, Rājopādhyāyas and the other Newārs as a whole should be concerned about their future. We have already seen a number of

other small Newār groups cease to exist, perhaps due to amalgamation into various caste groups and/or due to families becoming childless. It would be unfortunate if such a situation befalls on to Rājopādhyāyas, a subgroup that have significant roles to play inside the Newār communities, their culture, language, and all-round; a subgroup that has been living with the Newārs of Nepal Valley indistinguishably since ancient time.

If the alarming trend of Rājopādhyāyas’ population decline continues, then it is time for them to think seriously about how to preserve their group numerically. The list of Hindu groups of the Newār castes would not be complete without this priestly caste of Deo-Brāhmins/ Rājopādhyāyas, thus their extinction is not something they themselves or other Newār castes would like to see. Currently, there are clearly two threats: (1) not finding eligible grooms and brides to continue their families and retain their population size, (2) the possibility of their abandoning the priest duties as modernization progresses.

The desire to stake out a separate identity on the part of some of the Rājopādhyāyas appears to be a recent phenomenon. When the scholars started to classify the Newārs into two groups, with Hindu Newār groups with Deo-Brāhman/Rājopādhyāya on top as their priests and Buddhist Newār groups with Vajrāchārya on top, there appeared to be no opposition. Rājopādhyāyas did not seem to oppose their being considered Newārs either in writing or in speech until Gérard Toffin revealed opposing views (data from 1978-1988). Although it appears appropriate to include Rājopādhyāyas as one of the Newār castes today, for all the reasons discussed earlier, additional data and research into the opinions on the topic of identity would be welcome. However, the critical issue in the current socio-demographic situation of the Rājopādhyāyas is not whether they consider themselves Newārs or not but rather on their decreasing population and probability of diminishing traditional practices. These are the two important issues on which the Rājopādhyāyas need to focus today to protect their future.

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My HIM Role



Nistha Tamrakar
Chicago, Illinois

The type of facility one works at is very important. As a HIM technician, there are opportunities to work at various health facilities. Many professional are employed by hospitals, however positions can also be obtained at physicians' offices, government agencies, mental health clinics, nursing homes, insurance companies and other health care facilities.

Most people still are not aware of what Health Information Management (HIM) is. Whenever I tell someone that I am majoring in HIM, they are usually clueless to what HIM professionals really do. When a person hears "doctor," or "nurse" they automatically know it is a strong health care profession, but I believe with time, Health Information Management will also become a household name such as those professions. As I continue on with my education, I learn more about the profession everyday through the courses I am enrolled in, research I conduct, and through various media outlets. The availability of different fields in HIM is astonishing, and it always assures my decision to pursue a career in HIM. As I continue on to complete the Health Information Management program at UIC, I have an important decision to make regarding what exactly I want pursue in HIM, and the profession of HIM technician has grasped my interest.

The HIM field is so diverse that it sets up many opportunities and the ability to grow. Currently, I hope to start as a HIM technician. I have been exploring this role daily to understand the requirements and tasks better, the required credentials, and the amount of experience and the responsibilities. What gained my interest for this role is that it deals with patient records and analyzing data. To begin with, a health information technician prepares and handles medical record documents of the health facility. They are responsible for many departments such as the emergency and the ambulatory surgery department. Some of the major tasks include transcribing medical reports, revenue codes, assist in departmental Quality Improvement activities, perform clerical duties such as scanning, copying, maintain confidentiality in the release of patient information and prepare statistical reports. Provides input in the development of the HER. In addition, they are responsible for scanning the medical documents using an electronic system; perform merges of duplicate medical record numbers and releasing information for patient care purposes. A HIM technician also has the important task of verifying that patient records are accurate and complete, compile patient data to help improve patient care and set up cost structures for health facilities (AHIMA 2013).

As with any position, there are qualifications that must be met, listed are the training and education that this position requires. Education is very important and for a HIM technician, a High School Diploma or GED equivalent is required. However many positions require an associates or a bachelor's degree, and graduation from a health information management related program. For those who have completed a degree through an accredited school, they are qualified to take the credentialing exam to become a Registered Health Information Technician (RHIT). Earning the RHIT credential may result in higher pay or increased opportunities for career advancement. Along with the required education and training, skills are also another important aspect that employers look for. Some of these skills include, strong computer skills, accurate keyboard skills, (min. 30wmp), ability to use different equipment such as fax machines, scanners, ability to multi task in a fast paced environment, having timely and accurate completion of tasks, and most importantly, thorough knowledge of medical record forms and content (AHIMA 2013). Along with all of this, most health facilities look for someone with a min of one-year

experience in health information or activities, which involve use of computers and knowledge of health information forms.

The type of facility one works at is very important. As a HIM technician, there are opportunities to work at various health facilities. Many professional are employed by hospitals, however positions can also be obtained at physicians' offices, government agencies, mental health clinics, nursing homes, insurance companies and other health care facilities. Health Information Technicians are also found working in organization that uses patient data such as pharmaceutical companies. Most HIM technicians work at hospitals because they work with patient data, and security of patient's electronic health records information.

Overall, my decision to pursue a career in HIM is very strong. I am looking forward to start volunteering and having clinical opportunities at health facilities to gain more knowledge of what everyday life of an HIM professional is. As of now, I am focused on gaining a position as a HIM Technician. This position sparks my interest and I feel suitable for this. I hope to dedicate myself to learn technical skills to obtain management responsibilities within the healthcare industry. Though I am focused on HIM technician at the moment, my decision might change as I gain more experience and knowledge; therefore I am keeping my options opened. However, I do believe that HIM technician is a great starting position that gives me the opportunity to obtain higher-level positions in the future.

Miss Nistha Tamrakar has graduated from University of Illinois at Chicago in 2015 with a Bachelors degree in Health Information Management. Also during her high school years, she was the feature editor of the "The Warrior" (The Warrior is a student-produced newspaper published by the Journalism students of Lane Tech College Prep High School). She has written interesting articles for the Warrior and other magazines while she was at school. Today, she is a professional Health Information Management Account Manager for the medical records department at Loyola University Medical Center in Maywood, Illinois.

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

शुद्धमा सिन्धुना

Happy New Year
Nepal Sambat 1136



Sarita Shrestha
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

शुद्धमा सिन्धुना

Happy New Year
Nepal Sambat 1136



Saraswoti, Uday, Satya,
Binay & Biswo Maharjan
Naperville, Illinois

I've always wondered how my parents have managed to keep track of the numerous Newa families in Kathmandu. Whenever I ask about a new relative my parents never fail to give me a full family tree explanation. The younger cousins in my family, and I have often discussed how our parents manage to track someone's family history back so far. I was curious about the origin of the Newa and was intrigued by their story.

The Newa are natives of the Kathmandu valley, and their presence can be traced back to thousands of years. In fact, today they still compose about 50% of the population in Kathmandu. Previously Newa solely occupied the Kathmandu Valley when it was known as a collection of three towns: Kathmandu (Kantipur), Patan, (Lalitpur) and Bhaktapur. The Newa had their own unique culture and arts, which are well preserved even today. Another way that Newa are able to track one's family history is by their last name.

The Newa are all divided into different castes and their last names are a representation of a different caste. A caste system is a class structure that is mainly used by Hindus but its influence is prominent even to the people of Nepal. Historians have speculations as to how the caste system was introduced to the Newa but many believe it was a Newa king. Around the 1300s King Jayastiti Malla may have separated the Kathmandu Valley citizens into 64 different castes in order to bring Hinduism into the Valley. The castes were separated by occupations and some include: The Shresthas, Urays, Jyapus, and the Vajracarayas. The occupations comprise of businessmen, farmers, and priests respectively. Newa can be divided into a caste by religion although they do celebrate religious holidays that are a mix between Hindu and Buddhists beliefs.

THE NEWA

Sasu L. Tuladhar

Chicago, Illinois



Newa, whether they are Hindu or Buddhist, celebrate these notable festivals: Mhaa puja, Yomari Puhni, Gunla Bajan, and Indra Jatra. Mhaa Puja is a ritual that worships oneself (Mha) and is celebrated on Nepal Sambat (Newa New Year) during Swanti. Each ritual varies from house to house within the Newa but they all have the same reason of celebration. Another celebration is Yomari Puhni, a day that celebrates a successful rice harvest of the season. This day consists of the making of Yomari, a sweet treat made from rice flour and is filled with delicious sweet sesame filling. One of the children's favorite holidays is Gunla Bajan. It occurs during the month of Gunla and the monsoon season. Each neighborhood has their own music that they play on the Gunla Bajans (drums) every morning on their journey to various temples in Kathmandu and finally to Swayambhu. Lastly, Indra Jatra is a festival dedicated to Indra, a king of heaven. Indra Jatra lasts for a week and it starts with Yosin, a pole that is erected in front of Kathmandu Durbar and also includes the procession of Kumari, the living goddess.

The Newa are an ancient and vital population of Nepal. Their many festivals are rich with historical significance. That is why they are so notable in the Nepali cultural heritage.

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Sasu Laxmi Tuladhar is a high school student (senior) at Saint Ignatius College Prep in Chicago. She has published many articles in Chicago Newa, Chautari, and other magazines.

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुदया सिंगना

*Happy New Year
Nepal Sambat 1136*



Petra & Aswin Kumar Shrestha
Slovenia

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुदया सिंगना

*Happy New Year
Nepal Sambat 1136*



Ramakant, Shanti,
Sankalp & Sita Kharel
Glenview, Illinois

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुदया सिंगना

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Kiran, Rabina,
Maya & Abhay Byanjankar
Skokie, Illinois

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झुदया सिंगना

*Happy New Year
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Bishnu, Sarmila,
Biswa and Puja Phuyal
Mt. Prospect, Illinois



Suresh Basyal
Dallas, USA

Think twice- no, three times-before claiming Social Security benefits.

We all know how important Social Security benefits can be in retirement. In fact, the Social

Security Administration reports that 22% of retired couples and 47% of retired singles receive 90% or more of their income from this program.¹

But before you race over to your local office to file an application, there are a number of critical decisions

you may want to make—especially if you are married, divorced, or have dependent children. Let's take a look at three of the most common ways to make sure that you—or your loved ones—will receive the maximum benefit:

Claim a spousal benefit—If you are married, or were married for at least 10 years, you may be able to claim 50% of your spouse's (or former spouse's) benefit. This strategy is often best for spouses who did not work, or who made significantly less than their partner, because the benefit will be larger than what they would normally receive on their own. What's more, there is no impact on the amount your spouse will receive when he or she ultimately decides to file.

File and suspend—With this strategy, you file for benefits as soon as you reach retirement age, but do not claim (exercise) them until later. That way, your spouse and/or dependent children will inherit the entire amount if you pass away, and your benefit will continue to grow until needed, or until you reach age 70, whichever comes first.

File a restricted application—If you are a working spouse, you are eligible to receive the spousal benefit mentioned above, or the earned benefit built up throughout your career. While most people choose their earned benefit—which is usually higher—you have the option to “restrict” your claim to the spousal benefit, then switch to your own benefit later on. In the meantime, your earned benefit will continue to grow 5%–8% a year, so it's like having your cake and eating it too.

With the decline of defined benefit pensions, Social Security benefits are one of the few ways most of us have to protect ourselves from market downturns, rising interest rates, and the possibility of outliving our money. That's why it's so important to speak with a qualified professional before determining a course of action.

*This educational, third-party article is provided as a courtesy by **Mr. Suresh Basyal**, Agent (CA Lic. #OI22834), New York Life Insurance Company. www.SureshBasyal.com.*

¹ Social Security Administration, “Social Security Basic Facts,” April 2, 2014 @ www.ssa.gov



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*Happy New Year
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Nepalese American Society
4300 N. Hermitage
Chicago, Illinois 60613

नेपाल सम्बत १९३६ या

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झुवन्मा सिंगुना

*Happy New Year
Nepal Sambat 1136*



**Manoj, Madana,
Shreeja and Shreedhi**
Michigan

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवन्मा सिंगुना

*Happy New Year
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**Mangal Das, Chunu,
Bini & Binam Maharjan**
Maryland

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवन्मा सिंगुना

*Happy New Year
Nepal Sambat 1136*



**Manesh, Rojina,
Prarthana & Parees Pradhan**
Elk Grove Village, Illinois

While the damage to the Rana period buildings can be directly linked to its poor performance of both design and technology of building in the earthquake event, detailed damage assessment of the traditional Malla Newar heritage buildings in the 2015 earthquake indicate that a general lack of maintenance of timber structural elements and their joints is the major cause of the massive damage.



Prof. Sudarshan Raj Tiwari, Ph.D.
Nepal

Traditional Architecture of Kathmandu valley

Responsiveness to Earthquakes Through Experience



The massive destruction and damage caused by the Gorkha Earthquake of 2015 on our traditional architectural heritage buildings such as temples, *sattals*, palaces, residential houses and other heritage monuments has shocked and shaken our social, cultural and economic support systems. The damage to our heritage can be assessed distinctively in two broad groups - (a) the Malla period buildings in traditional Newar architectural style and technology and (b) the Rana period buildings in *Desikaida* architectural style and technology. While the damage to the Rana period buildings can be directly linked to its poor performance of both design and technology of building in the earthquake event, detailed damage assessment of the traditional Malla Newar heritage buildings in the 2015 earthquake indicate that a general lack of maintenance of timber structural elements

and their joints is the major cause of the massive damage. This becomes particularly evident as we find that temples with timber colonnaded circumambulatory and multiple plinths, both of which should have given these buildings greater earthquake resistance, have suffered greater loss. The excellent performance of the 55 Windows Palace of Bhaktapur and the two five tiered temples of Nyatapola and Kumbheswor stand testimony to the fact that traditional materials and technology of construction are able to withstand very strong earthquakes. This article looks at the development of responsiveness of Newar architecture to earthquakes and identifies in detail the features that give it earthquake resistance.

Indigenous building culture anywhere develops without the benefit of processed

knowledge. In such a situation, locally available building materials and the site geology initially influence the development of building technology and forms. Building cultures develop over time and over failures and successes of earlier attempts. The process of development of architecture in indigenous societies, also, shows precedence of response to socio-cultural and religious demands. Technological and material knowledge and skill seem to develop to match these demands as they sought permanency of construction to satisfactory levels. Some societies, conditioned by their understanding of the material universe, have also sought 'perishability' as a requirement of building.

While all such processes in the development of building culture did have their place, the development of technology of building in Kathmandu valley would also have been a continuous attempt to respond to earthquakes, which has been a recurrent natural phenomenon. Tectonic earthquakes have a much longer history than the history of durable buildings, which is only about two thousand years old, in the valley. Kathmandu with its faults in the rocks formations deep below and unconsolidated alluvial sediments in most places in the surface, is very active seismically and falls in seismic zone no. IV. (The Assam area in India is more susceptible in Indian sub-continent with zone no. V classification). In Kathmandu, some of the earthquakes, such as those of 1255¹ and 1344, were so devastating that they have found place in the chroniclers' record. In recent times, the valley suffered huge losses of life and property in 1738, 1810, 1833 and 1934. Damage and devastation in the valley has been serious due to amplification of vibration, a function of the alluvial nature of the surface geology in major settlements area of Kathmandu valley. Given such a situation, it should be only natural for builders in this valley to strive for a earthquake resistant construction.

This paper makes a case presentation and discussion of technological (design and construction) details, seemingly developed over time with experimental experience, that have potential to minimize effects of earthquakes on

traditional buildings of Kathmandu. We will base our discussions on the tiered temples, where in such efforts and features are applied more seriously due to obvious interest in achieving longer durability.

Action of earthquakes on buildings and their behaviour are complex phenomena. Effect of earthquake on tall buildings is, by nature, more pronounced than in low rise buildings². In this context we should remember that although tall buildings are known to have built since long past, e.g., Kailashkut Bhavan in the seventh century with its seven floors or the seven storied structure remembered in the chariot of Matsendranath, in Malla architecture they are a comparatively late phenomenon. Such buildings appear to have been discontinued for almost a thousand years until the building of the three tiered Taleju temple to a height of 37 meters by king Mahendra Malla in 1564 AD. Earlier state temples of Siva and Narayana were as a rule two storied. Taleju is also the first temple to be raised on a high multiple plinth. These two novel design instructed design features are said to have caused technological difficulties to the builders at that time, as indicated by chronicles of Wright or Hasrat. Following the construction of Taleju, temples with high plinth and three tiers become more common. Three tiers were added to the two-tiered Kumveswor temple (built 1392) of Patan making it five tiered and increasing the height to 24.3 meters by king Yognarendra Malla (1684-1705). In 1702, the temple of Nyatapola was raised to a height of 30 meters with five tiers and a high plinth. The highest secular building rising to about 33 meters, in the Malla style, was built by king Prithvinarayan Shah in 1770³.

Occurrence of good soil and abundant forest resources in the valley gave the Nepalese builders the two basic materials of construction: mud and wood. Mud used as mortar, bricks and tiles and timber as posts, joists, rafters, struts, doors and windows, characterize the Nepalese architecture. Innovation and artistry in use of these materials summarize the development of architecture over time. The great technological achievements in brickwork, such as manufacturing technique of '*Telia brick*' and its fungi based glazing

compound, the wedged brick to cut contact of water with mud mortar, the sealant mortar and similar progress in classification of timber for exposed and unexposed as well as structural and decorative members and their joinery and carvings, all go to show that the Nepalese builder had amassed a wealth of know-how to deal with the elements of nature. Similarly, although earthquake was a tough phenomenon to deal with, discussions below show that a set of details and design methods had been developed over the years to gain over it.

The bane of Nepalese architecture, from the view point of earthquake engineering, has often been said to be thick walls of brick in mud mortar. Used on its own, earthquakes cause 'brittle failure' primarily due to the lack of tensile strength in mortar and the wall to deal with stresses induced by lateral forces. Other associated problems are heaviness of wall and roof, both of which encourage mass action and consequent failure. But these buildings do have quite a few features that have potential to reduce the impact of earthquakes.

i) *Plan Configuration*: The traditional buildings derive a fair level of earthquake resistance through use of appropriate plan configuration. Use of square plan with full symmetry, in the case of temples, give these buildings perfect symmetry in terms of distribution of mass and rigidity. This has given equal strength to the building in response to any direction of ground wave and lateral forces. Symmetry in position of openings not only avoids location of openings too close to building corners but also effectively make the center of mass and center of rigidity (geometric center for buildings with symmetrical distribution of stiffness) one and the same. This factor has helped reduce torsion during earthquakes. In the case of street facing residential houses, although the center of mass and rigidity are coincident, the general overall proportion is a 2 : 3 rectangle. The courtyard house, a preferred form, is also square, but the whole building acting as one unit is difficult to be achieved practically.



ii) *Triple wall structure of residences*: The residential building structure has a central spine wall parallel to the two exterior long walls and the side walls are non-load bearing. The layout of floor joists and continuous wall tie/plate and the way they are connected to the wall effectively distribute the stresses over the whole building. In later constructions, the central wall is a double timber post and lintel system, with light timber partition cross walls, thus adding to the shear capacity of this wall. During earthquakes, due to the layout of joists and their system of ties, it is always the long walls that take the shear.

iii) *Double framing of openings*: The Nepalese builder's observation of earthquake action and damage and his response through appropriate details can be seen in the critical jamb section of windows. Use of double wood frames going all round the opening on both sides of the thick wall and use of cross ties show his achievements here. This type of detailing is seen in doors also.

iv) *Temple core wall*: The general ground plan of temples is a square sanctum room with a concentric outer wall enclosing a circumambulatory around the sanctum. In later temples, the outer wall is replaced by a double post, odd bayed colonnade opening the circumambulatory. In both the cases, the central core goes up to support the upper structure. If the temple is more than two tiers, then a partial beam floor is made to spring the third wall. Inner core walls are tied (*ring ties*) at short intervals, virtually making it a composite brick and timber wall, to highly augment its shear strength as it is this core which takes most of the shear during earthquakes. In Nyatapola, the last of the major temples built in the traditional style, from third

floor upwards several jointing innovations are reportedly used. This inner core wall generally determines the performance of the structure against earthquakes. It may be of interest to note here that the palace of 55-windows shows an effort to use such cores at two ends of the long side seemingly against earthquakes.

(v) *Roof tied to Wall* : The traditional buildings use timber ring plates and wedges to hold the sloping roof tightly to wall to avoid sliding off during quakes. The ridge jointing detail ensures similar linkage and balance. In the case of temples, all the sloping intermediate roofs are tied to both the lower and the upper walls again using the system of ring plates and tightening wedges.

vi) *Reducing load consecutively in upper floors* : Apart from the reduction of wall thickness in upper floors due to lesser load carrying requirement and the use of light partition walls, second and third floor central walls in residential buildings are often total timber frames. This method has not only reduced dead load of upper floor but has also given more shear strength to the spine. In the case of temples, the dead load of 'jhingati' roof has been reduced greatly by using copper sheet roofing. Gaining *dharma* through this change of material not only added durability but also caused lightness in structure much to increase its earthquake resistance.

vii) *Number of tiers* : The Nepalese constructions rarely use even number of floors when constructing higher buildings (nine, seven, five or three tiers) . Experiments with models have shown that a five tiered temple comes to rest faster than four tiered temples, when subjected to similar vibrations. Use of odd number of floors appear to have contributed to its strength against earthquakes.

viii) *Brick wall corner detailing* : The use of large gateways in the outer wall of the temples (not using colonnaded circumambulatory) has effectively reduced the brick wall to narrow corner piers. In later temples, this aspect has been detailed by introducing timber posts in the four corners and lintel framing over. This

new detailing, in conjunction with double framed door jambs, has potentially added to the earthquake resistant capacity of the structure at its vulnerable points.

ix) *Ring ties* : The brittle failure and collapse through mass action associated with heavy brick wall in mud mortar, which must have been observed by the builders early on, appears to have led the builders to use of timber ring ties held tight by tightening wedges. This has contributed in adding shear strength to wall on the one hand and on the other effectively split the brickwork into several small masses, both reducing the vulnerability of brickwork to earthquakes. These ring ties have been artistically portrayed as *Simhama*, *Nagpasa*, *Lotus petals chain* etc. At each level where the beam floor has been introduced to support upper wall, a heavier ring tie beam is common.

x) *Use of wedges - allowing movement* : Wedges are one of the most remarkable and extensively used feature of traditional construction. Whether at the joint of cross ties between opening frames or at the joint of floor joists and rafters to walls and ring plates or between the beam floor and upper walls, the use of wedges in single or double pairs are seen at innumerable numbers. These wedges, while allowing the tightening of joints, effectively act as pin joints allowing movement within joint tolerance in the case of action of lateral forces. This designed flexibility and consequent movement of thousands of wedges at critical joints leads to good deal earthquake energy absorption⁴ .

xi) *Struts* : Another salient architectural feature of the traditional construction of the valley is the struts supporting the large roof overhangs. These struts are freely rested on a cleat or cornice on wall and are bird-mouthed to support the eaves beam, where also its only horizontal restraint are two wedges on the sides. This pinning support curtails the possible pull/ push of the wall during vibrations and roof ends are not subjected to jolts.

xii) *Looking for a rocky site ?* : It must be left for very enlightened building industry to

realize that site geology holds an important clue to earthquake devastation. Wave amplification at sites with alluvial deposits are significantly higher than at sites with rock base. The recurrent and painful destruction of building in their settlements, unfortunately sited in areas with lake deposits geology, and the observed safety of temples and houses sited on rocky areas, appears to have provided the local builder with the knowledge about the impact of nature



of geology to the destruction of the structure. Thus along with the innovation of beam floor to take the third floor, foundation design for tall temples was changed into massive multiple plinths⁵. The experience in 1934 earthquake was total destruction of the Kumveswor temple in Patan and the loss of top tier only in the case of Nyatapola, seems to vindicate this. Although engineering computations are yet to be undertaken in the case of Nepalese temples, one could hazard a guess here that provision of massive plinth does improve response not only against wave amplification but also in avoiding resonance with ground. (For Japanese pagodas this natural period of vibration has been computed at 1.5 seconds for five tiered structure, whereas ground displacement period in 1923 earthquake there was 1 second.)

xiii) *Lighter walls, jointed struts and pendulum* : Archetypal tiered temples were probably very close to Mandap Pati of Nasamana Tole of Bhaktapur. It has been suggested that the tiered temple form, named *Chatrakar* in some traditional documents, is a derivative of the ceremonial umbrella and original forms may have had a stout timber pole in the center of the structure, around which the temple sanctum was built. Unfortunately for ritual expediency, this aspect seems to have been discarded in Nepal, whereas the Japanese used this feature

as a pendulum to dampen vibrations due to earthquakes. The Japanese pagoda also use jointed struts, which add to its strength against earthquakes. Higher frequency of occurrence of earthquakes in Japan probably allowed innovations to be attempted within a lifetime several times, whereas the three to six generation frequency in Kathmandu valley may not have provided continuous impetus to technical personnel for innovation ! So the Japanese went on sharpening the details, through paper walls, jointed struts and the central pole, but we did not go as far. May be this is why only Bhaktapur, that too only towards the very end of Malla period, thought it fit to dedicate a temple to earthquake (Temple of *Bhukadyo* at Ga Hiti south of Taumadhi) ! The Patal Ganesh on its plinth is probably a memory of liquefaction which could have occurred here in history.

Empiricism or Knowledge development ? : All in all, we may conclude that despite the use of brick and mud mortar, Newar traditional builder in the valley has achieved quite remarkable success in dealing with earthquakes. A more sensitive site selection for settlement could have made life quite less painful during earthquakes. Based on the sequence of use of details, given below is a possible sequence of knowledge development in traditional architecture of Nepal in relation with earthquake action. This body of knowledge was not transferred through written

documents but were apparently assimilated into the technology and craft of construction.

- flexibility -a deliberate intervention
- dissipation of shock as a ruling principle
- knowledge of tension
- knowledge of shear
- foundation design
- timber framed core walls.

(Endnotes)

- 1 About a third of the population of the town of Bhaktapur died and fleeing residents returned to town after more than fifteen days- the Gopalarajavamsabali folio 38.
- 2 True though this is, this is not to suggest that tall and slender temples are naturally unsafe. Strength against lateral forces, amount of deformation possible and scale all combine to give a amount of potential energy. As long as this is larger than
- 3 Heights are given as measured in 1831 AD. Converted into meters (one haat as being equal to 46 cm) from Gautam Bajra Bajracharya's "Hanumandhoka Rajdurbar" (pp. 272).
- 4 BN Bajracharya : Effects of Earthquake on Traditional Houses of Kathmandu, Journal of Institute of Engineering, Vol 1 no 1, Jan. 1982.
- 5 Foundation of extant temples have not been excavated. Archaeological excavations have shown simple nine square pit foundation under the sanctum floor, Satyanarayan site (1st century BC-4th century AD).

Professor Sudershan Raj Tiwari is a Profilic writer. He has written three books: The Temple of Nepal Valley, The Brick and the Bull and The Ancient Settlements of Kathmandu Valley. He is affiliated with Society of Nepalese Architects and Nepal Heritage Society.

झुँदया सिंतुना

नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःमिपिन्त न्हुँदया सिन्तुना !

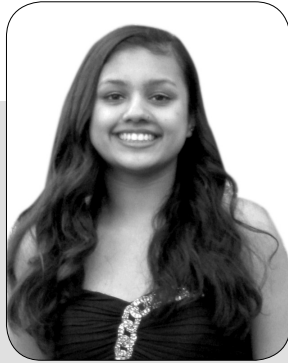
Happy New Year

Nepal Sambat 1136

Dwarika and Archana Shrestha
Kathmandu, Nepal



The Missing Piece



Rhea Joshi
Elk Grove Village, Illinois

Family; the ones we love, despise, and cherish in our hearts forever. Mom(s), dad(s), brothers, sisters, aunts, uncles, stepmom(s), stepfather(s); whatever the

case, you're blessed with those people in your life. Many people aren't as fortunate, but the people they do come to love (friends, etc.) can be family as well. Blood doesn't define who your family is (in one case, yes); the love, care, and respect can be enough for one to support the other. Imagine life without a family (even people that don't share your bloodline); does it have the warm, comfortable feeling that you get when you're with family? Think about it: your family has been there to see you grow up, change, support you, etc. Without them, you wouldn't grow up to be the person you are and you still may be developing (to the person who were meant to be). One day, you'll grow up and have a family of your own. Remember the ones who got you there (in the first place) and savor your time with the ones you love, while you can.

Rhea Joshi is a freshman student at James B Conant High School, Hoffman Estates, Illinois.

नमस्ते सिन्धुना

नेपाल सम्बत ११३६ या

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झुवन्मा सिंतुना

Happy New Year
Nepal Sambat 1136



Radha Krishna, Matina,
Ranish & Royal Shrestha
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवन्मा सिंतुना

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Prajwal Babu, Manita
&
Prestina Gongal
Chicago



झुवन्मा सिंतुना

नेपाल सम्बत १९३६ या
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Happy New Year
Nepal Sambat 1136



Prawan, Subarna, Palisha and Palash Ranjit
Morton Grove, Illinois



Erina Tamrakar
Nepal

Erina Tamrakar and her artwork

Erina Tamrakar is a visual artist with the Master's Degree in Fine Arts from Tribhuvan University, Nepal. She has been working as an artist in Nepal since 1989. She is the co-founder of Kasthamandap Art Studio and E-Arts Nepal, Executive Member of JK Art Museum, Pokhara. Recently, she is elected as the Assembly Member of Nepal Academy of Fine Arts. In addition to her 15 solo exhibitions in Nepal and South Korea, her works have been exhibited in many National and International galleries since 1990 including France, Tibet, India, Sri Lanka, South Korea, USA, Belgium, Germany, Netherlands, Japan, Dubai and Bhutan. In 2008, she got the 6 Months-Fellowship from Korea National University of Arts, South Korea.

She was awarded the third and first prize in National Art Exhibition in 2000 and 2005 respectively and was awarded the consolation awarded in National Art Exhibition in 1998 and Sirjana Contemporary Art Gallery in 1993. She was with Gold Medal in 2008 from Arniko Yuwa Sewa Kosh. She was honored by "Young Achiever's Award 2011 by Today's Youth Asia and awarded Old Wing, Chinichi News Paper Japan. She was awarded from Master Tej Bahadur Chitrakar and Bhadra Kumari Ghale awards in 2013 and 2014 respectively. Recently she was honored by 'Tamrakar Samaj'.

Her artworks have been collected by VOITH Complex (Toyota House), Hotel Annapurna, Jyoti Group, Agni Incorporated, Ace Apartment, NIC Bank, Himalayan Bank, Nepal Investment Bank, Sunrise Bank, and individuals in Nepal, Kenya, Japan, Korea, France, Denmark, USA, UK, Netherlands, German, Switzerland,

Canada, Belgium, Norway, Ukraine, Sri Lanka, India, Bangladesh. She has traveled in USA, Singapore, South Korea, Thailand, India, Bhutan, France, Tibet, Malaysia and Sri Lanka. She lives and works in Kathmandu.

Erina's painting consisted of both male and female characters. Her both characters are meditative and introverted. She has focused on couple and their relationships in her paintings that convey a strong commentary on society and surrounding. They seem to be thinking more even if they are looking toward something. Erina seems to capture something invisible and intangible. In this painting, her figures have more softness, delicacy, sensuousness and the rhythm that suggest the peaceful moment. The monumental female figure with the third eye, elongated big eyes and meditative mood almost create her distinct signature. The elongated eyes share elements from Ajanta cave paintings, yet, the facial expressions and attires are native Nepali. The third eye on the forehead is highly evocative and symbolic. Erina paints her women with the third eye which also signifies their silent symbols of 'Shakti'.

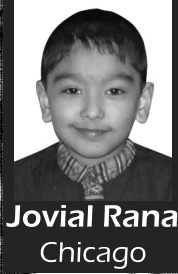


Title: Third eye and blissfulness, Size: 97x132cm

Medium: Acrylic on canvas, Year: 2013

She draws bold lines over the colored surface and composed the figure in a simple way. The soft colors, textures and lines arouse the tactile sensation in the viewers. The rhythmic and serpentine forms of hair featured the sensuality of femininity. A palette of deep yellow with small touch of gold smoothly at the middle of the canvas whereas top and bottom are simply white composed that capture the hues of her individual style.

Mrs. Erina Tamrakar is a contemporary artist from Lalitpur, Nepal. Newa American Dabu felicitated her on March 18, 2012 in Chicago.



Jovial Rana
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुव्वा सिंनुना

**Happy New Year
Nepal Sambat 1136**



Wendy and Sharda Thapa
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुव्वा सिंनुना

**Happy New Year
Nepal Sambat 1136**



**Kamal, Sabina,
Ayuska & Aphipsa Joshi**
Chicago

WHILE YOU SLEEP



In the world of Qatar Airways, Skype and smart phones, distance is not an excuse for anything anymore. One can board a flight in Kathmandu at 8 pm and arrive the next day for breakfast in New York. The point is that physical location or being in Nepal or being in the USA is not a real big deal anymore. In the ancient times, Newars who travelled to Lhasa to do business made a 30 day trek one way, traded and walked back. Horses were the only help you could get. The rich heritage of Kathmandu valley was built with the profit they made by trading between Tibet China and the Gangetic plain. Today many Newars rent 2 or 3 floors and come down once a month to collect rent. This brief history of laziness and rent seeking culture has cost the Newars. In addition the trend of selling private and collective land has not been good for us. With new skills, a good education and world views that are second to none, we will get there.

Apps and Newa cuisine

One may say it is difficult to get the right spices to make authentic Newa food in the USA. Take a minute to think that Yale University was founded by an entrepreneur who made money out of the spice trade. If we look at Chinese food and more recently Thai food, both have spread across North America. We know Newa cuisine has the same potential. Along with food there are the utensils, the textiles, the festivals, the rituals that can all go global. From the other end, how many young people are working on new apps for smart phones? How



Anil Chitrakar
Nepal

With a 12 hour time difference, we think we are very far away from each other. As Thomas Friedman would say, there is a lot happening on this side of the planet "while you sleep."

about one that helps recognize local iconography? Imagine someday taking a virtual tour of *Swayambhu Mahachaitya*. We need to combine the best of both worlds. You can have both, no need to choose one over the other anymore.

The rise of the artisan

With the massive earthquake of 2015, the artisan families of the Kathmandu valley know that "*when heritage falls, the artist rises*". It happened after the 1934 earthquake and many times before that. In the thirteenth century, the earthquake and the

recovery work that followed gave rise to a young artist called Arniko. He then travelled to Tibet and then to China where he became a very powerful and wealthy member of the Kublai Khan cabinet. The 2015 earthquake has already brought artists to the forefront. They will excel and they will do well for themselves and their families and communities in the rebuilding economy. If you are from such a family, do join the re-building effort. We need all the skills and knowledge for the recovery process.

Level playing field

Historically it was not easy to be a Newa is Nepal. As a student we know how difficult it was to learn in Nepali and English as second and third languages. Remember how our teachers and classmates tried to make fun of us and humiliate us because we ate buff meat. Today it is more difficult

to be sidelined because you are a Newa or a woman Newa. It has taken a long time to create the level playing field we need in order to excel but we shall get there. Look at the struggle behind women's voting rights in the USA or the rights of colored people in Chicago. Look at all the inequalities all around us. There have always been historical wrongs. With all the political changes, there are many efforts to create a level playing field. We are not there yet but we all know things are getting better and Nepali society will become a true meritocracy where we can all excel. In the USA most of the rich were born rich...

With a 12 hour time difference, we think we are very far away from each other. As Thomas Friedman would say, there is a lot happening on this side of the planet "while you sleep."

Mr. Anil Chitrakar is a social entrepreneur. He was recognized as one of the 100 "Global leaders for Tomorrow" at the World Economic Forum in Davos in 1993. He is the founder of the Environmental Camps for Conservation Awe Awareness (ECCA) and the co-founder of Himalayan Climate Initiative.

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THE POWERFUL ROLE OF PARENTS

Parents have more power than anyone else to prevent bullying and other risky behaviors in their young children. There is great power in their love and connection. Parents have the power to protect, nurture, engage, teach. They put their child's feet on the right path, and redirect them when they go astray. Parents have the power to change the statistics of bullying by changing their own family dynamics.

They may not know it, and they may not know how to use it, but parents have the ability, and more importantly, the *authority* to create a positive climate based on belonging, connection, respect and the Golden Rule ("do unto others as you would have them do unto you"). They have the authority to establish family rules, such as "Disrespect is not acceptable," or "Bullying is not tolerated." Parents have the authority to teach morality and what's acceptable and not acceptable, what's right and what's wrong.

Parents have tremendous power to build inner strength and self-esteem that protect children against the trouble the world will bring. If parents don't shape their kids, their kids will be shaped by outside forces—forces that don't care what shape they are in!

Parents have more power than they know to prevent or encourage bullying behaviors. The difference can be confusing, since common parenting practices that support bullying are prevalent and considered to be "normal." These practices are so typical that parents don't even realize they are teaching the bullying dynamic!

How "Regular" Parents Unknowingly Raise Bullies

"The Father of Anti-Bullying Programs," Dr. Dan Olweus, studied the causes and solutions of societal problems in Sweden and in Europe for more than 35 years. He discovered and confirmed that widespread and common child-rearing practices are linked to the development of what he calls "hostile reaction patterns," and other anti-social behaviors in children. These very common patterns can be found at all levels of income, and in all races. They are:



Dr. Louise Hart and Kristen Caven
USA

Youngsters are more likely to bully when they can get away with it, and when there are no consequences. Upstanders make a difference by getting help, speaking up, and saying what they saw; consequences naturally follow.

Negativity on the part of the primary caretaker.

When a negative emotional attitude on the part of a caregiver occurs, instead of the warmth and involvement that healthy child development requires, children become emotionally insecure. This increases the risk that the child will become aggressive and hostile towards others.

Permissiveness for aggressive behavior by the child. If the primary caregiver is generally permissive and "tolerant" without setting clear limits on aggressive speech and behavior, the child's aggression level is likely to increase. This means that parents who don't curb aggressive speech and behaviors are tacitly teaching that hostility and aggression are okay.

Use of "power-assertive methods." When parents don't know what else to do, they commonly try to resolve conflict with power, aggression and violent emotional outbursts. Spanking and physical punishment are typical of the autocratic leadership style, but children raised with these methods are more likely to become aggressive themselves.

Those who were raised with warmth and involvement are indeed called upon in society to help those who were not. They can do this by helping parents understand Olweus' three characteristics, learn to do the opposite, and curb bullying by:

Conveying warmth & positive interest towards their own child and others

Setting clear and positive expectations for desired behavior

Setting firm limits on aggressive speech and behavior

Modeling positive conflict resolution, never using emotional or physical violence to control a child's behavior.

A Growing Cultural Movement

Fortunately, a growing cultural movement supports this shift. Positive action is opening new possibilities for stopping bullying, and creating safer environments for kids.

At the largest youth gathering against bullying in California, 6,500 students from 49 Los Angeles schools watched *Bully*. Afterwards, director Lee Hirsch told students that he had been bullied "really badly" as a child, and wants to give voice to the countless youths who are abused every day. He encouraged students to use social media to write about their bullying experiences and how they are stepping up against it. "This is where change begins—right here today," he said. "Each and every one of you are change-makers."¹

We are lucky to be living at a time when change-makers are speaking up. In 2011, President Obama and the First Lady hosted a day-long White House Conference on Preventing Bullying, and launched www.stopbullying.gov. In his opening remarks to this first-ever event, the president stated, "If there's one goal of this conference, it's to dispel the myth that bullying is just a harmless rite of passage or an inevitable part of growing up. It's not."

Many schools are at the forefront of this much-needed cultural change. When aggressive speech and behavior are allowed in families, in public, and in the media, schools need to work extra hard to create

intentional, positive cultures and safe environments for kids. There are dozens of programs that teach teachers how to do this, and more are being developed. Parents can be pro-active in getting good programs at their child's school, and in working with other parents to uphold pro-social skills in their families, among friends, and in their communities. But most importantly, parents can learn positive parenting skills to change and heal their own family dynamics.

From Bystanders to Upstanders

"The world is dangerous not because of those who do harm, but because of those who look at it without doing anything."—Albert Einstein.

In a typical bullying event, there is generally one bully, one victim, and a group of bystanders. Traditional thinking puts the burden on the victim for handling, reporting, solving, permitting, or even causing the bullying. As more is learned about the dynamics of bullying, this way of thinking is shown to be unjust and unhelpful in truly solving the problem. Then when you consider how deeply bystanders are affected by bullying, and the profound and sometimes tragic influence a bully has on the culture, it's clear that it's in every bystander's best interest to become empowered.

Bystanders make either a conscious or an unconscious decision to actively or passively support the bully. An "upstander," on the other hand, recognizes that he or she has a choice, and decides, "I can and will do something to help make things better."

It is important that all children realize they have this choice. Children who are not chosen as victims/targets play an important role in changing a bullying dynamic; they tend to have better social skills and conflict management skills. They are more willing to assert themselves about differences without being aggressive or confronting. They suggest compromises and alternate solutions. They tend to be more aware of people's feelings and can be most helpful in resolving disputes and assisting others to get help.

Youngsters are more likely to bully when they can get away with it, and when there are no consequences. Upstanders make a difference by getting help, speaking

up, and saying what they saw; consequences naturally follow.

The Power of Upstanders

- Upstanders have great power to:
- Curb a bullying event; diffuse the drama
- Support the victim; reduce the trauma
- Model assertiveness
- Set an example of doing the right thing
- Ask for help when a victim cannot
- Set healthy boundaries
- Encourage others to be compassionate and also stop the bullying

If witnesses do not take action to stop bullying, it gives a tacit message that bullying is permissible.

When witnesses do take action, it gives a strong message of disapproval. When upstanders intervene correctly, bullying situations can be stopped before they start. The upstanders movement is widespread, effective, and catching on like wildfire. Search “upstander” on the web and you will find many different programs that support this idea. Creating a community of upstanders creates a stronger, safer society.

¹<http://www.latimes.com/news/local/la-me-bully-20120418,0,3320239>

This is an excerpt from *The Bullying Antidote* by **Louise Hart**, Ed.D. and **Kristen Caven**, a book that “triumphs as an in-depth guide to the troubling world of bullying” and is “an in-depth trove of easy-to-implement strategies in abuse prevention.” Louise Hart (www.drlouisehart.com) is also the author of *The Winning Family* and *On the Wings of Self-Esteem*. Kristen Caven (www.kristencaven.com) is also the author of *Perfectly Revolting* and *The Souls of Her Feet*.

न्हिला दिसैं, अले नुगलय् सुंक च्वंगु लाय्लामा क्येना दिसैं !
मिखाय् छिगु तिमिला खनाः, सकसितं उकिया जः क्येना दिसैं !!
न्हूँ ११३६ व स्वन्ति नखःया लसताय् सकल नेपाःमिपिन्त भिन्तुना !!!



नेपाल सम्बत ११३६ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !
Happy New Year
Nepal Sambat 1136

Kiran Prajapati and Family
Chicago



नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःतिपिन्त भिन्तुना !
Happy New Year
Nepal Sambat 1136

Dr. Sudersan Man Tuladhar
&
Anita Tuladhar
Silver Spring, Maryland

नूबंसा भिन्तुना

नेपाल सम्बत १९३६ या लसताय् सकल नेपाःतिपिन्त भिन्तुना !



Happy New Year Nepal Sambat 1136

Dr. Ujjwal Tuladhar and Dr. Pragya Dhaubhadel
Wisconsin, USA

PAUBHA ART & SPIRITUALITY



Deepak Joshi
Nepal

When Tantric practices developed in Buddhism around 6th/7th century, various manifestations of deities were conceptualized and based on the iconographic symbolism of these deities. They were depicted in paintings/images and developed gradually in due course.

Art appears to have evolved and flourished along with evolution of the human brain. In ancient times when primitive men were living in caves, they expressed their ideas and feelings through mural arts and paintings. This eventually seems to have culminated into the Invention of scripts. An example of this is the Chinese script, which has characters looking almost similar to the objects they represent. Thus we can take paintings or mural art as the first step in the history of mankind towards a civilized society.

It is natural that in the course of development of culture and civilization, mankind wished for happiness. When there is search for happiness, then there would be creation of arts- Be it natural or man-made, art makes man feel happy. Since the desired objects of mankind is in one way or the other a representation of art, it is obvious that man from the dawn of civilization has been a devotee of various forms of art depending on the way they define happiness.

In terms of civilization and culture, the Nepalese were highly evolved in arts since ancient times. Historically, it seems that art in Nepal developed simultaneously along with religion and culture. The best examples to illustrate this fact are those legacies left behind by our ancestors in the forms of monasteries, temples, Bahas, Bahis, Chaityas, sculptures, murals and Paubha paintings

Hindu and Buddhist spiritual seekers have favored Nepal equally as the land for religious practices since ages. Many realized beings have left their mark on this land. We find that the paths shown by these personalities have heavily influenced our people and society. And the murals and Paubha paintings left by our ancestors reflect the glories and mysteries of those times.

This ancient tradition of representing art in this form is still surviving today. The, older generation believed that having at least one Paubha painting in their homes is auspicious and these beliefs are not illogical. The symbols or metaphors these paintings depict the message of giving up non-virtue, being aware and engaging in virtue,

Ironically these days, we tend to view such precious arts only as objects of business and most of the old works find their way to drawing rooms across the seas. This came about due to lack of understanding the importance of these paintings, and absence of education regarding these arts.

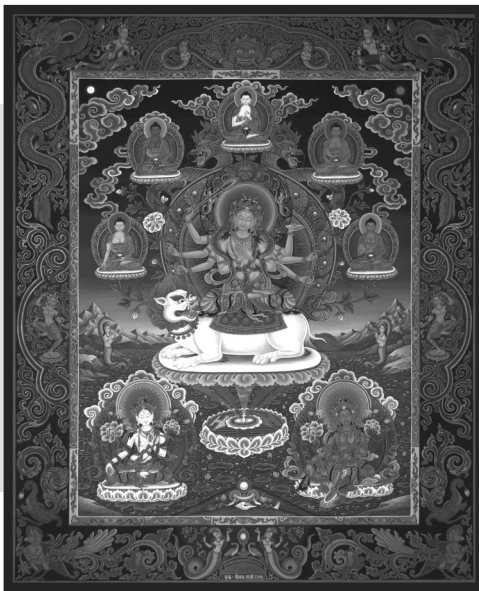
The traditional religious culture has not only embraced these genres of painting as a form of art, but has also used them practically in different aspect of life. We can see some of the practical implications of these paintings In different occasions and religious festivals such as; making of mural painting and displaying of Paubhas during the Pancadana festival; using the painting of cow and Ghantakarna during Gai Jatra and Ghantakarna festival; painting the doors and entrances with the picture of various deities, gods and goddesses during marriage ceremonies; worshipping and making offerings to the image of Usnisavijaya after having painted it during the Janko ceremony of an elderly person; drawing a picture of a lion in order to cure 'Janai khatira (a kind of skin disease).' The uses of paintings on different occasions clearly show their religious and

cultural importance.

Historical background of Paubha painting:

If we look at the earliest period of Buddhist history, we see that the Buddha initially prohibited people from making his statues and images. He advised them to make Chaityas so that they could pay homage, make offerings, and worship it as his symbolic representation. However, it has been mentioned in *Avadansataka*, *Muktalatavdana*, *Rudrayanavadana*, *Divyavadana* etc., that later he gave permission to make his statues, images and paintings as skillful means based on various circumstances.

As mentioned in the *Muktalatavdana* in *Avadansataka*, in order to benefit the Upasika (household practitioner) Muktalata from Shimhala island, Buddha



sent her his portrait through some merchants, after getting it painted by an artist, and scribed some sutras (his teachings) at the back of the painting. Similarly, King Bimblsara of Magadha, after having received a gift of jeweled armour from his friend King Rudrayana, sent him back as a gift, a portrait of the Buddha, painted by an adept artist with Buddha's permission.

It has been mentioned in the *Rudrayanavadana* that King Rudrayana after seeing that painting of Buddha, felt tremendous faith rise in him and he was inspired to take refuge in the Buddha. Similarly in *Divyavadana*, it has been mentioned that Buddha, in

order to explain how we get caught up in the Samsara, made Maudagalyana sketch the Bhavacakra, where the twelve symbolic pictures depicting the 12 links of dependent origination are presented in order to explain the cause of bondage.

Along with the development of Mahayana and Vajrayana schools within Buddhism, we can see simultaneous development of Buddhist literatures containing the iconographic descriptions of various Buddhist deities. Some of the early literatures that provide us with such descriptions are: *Manjushrimulakalpa*, *Guhyasamaja Tantra*, *Kriyasamgraha*, *Sadhanamala*, *Nispannayogavali* and so forth.

When Tantric practices developed in Buddhism around 6th/7th century, various manifestations of deities



were conceptualized and based on the iconographic symbolism of these deities. They were depicted in paintings/images and developed gradually in due course. Here we recognize specific energy as being symbolized by various forms of deities. A practitioner constantly endeavors to gain control over that energy through practice and devotion focused towards those deities, because it is believed that only through the grace bestowed by that energy, a practitioner is able to achieve accomplishment and attain transcendental happiness, as well as become capable of helping all sentient beings.

Why deities?

Buddhism is an atheistic religion, i.e. it does not accept the existence of an almighty god, in the sense that, liberation from suffering, or attainment of ultimate wisdom, or enlightenment is not achieved through the grace or blessing of any god or supreme being, but is obtained through personal perseverance. So, one might wonder why Buddhism being an atheistic religion, has conceptualized so many deities as objects of so many different *Sadhanas* or practices.

We can see that most of these deities were conceptualized just after the inception of Mahayana. According to the earlier Sravakayana Buddhist philosophy, everything that the ordinary mind conceptualizes as eternal is momentary in reality, whereas in Mahayana even that momentariness is realized as not being real. The followers of Mahayana-Vajrayana accept the doctrine of emptiness and essenceless-ness. One might muse that in

such a philosophical tradition, which advocates a non-empirical doctrine like emptiness, and which refutes reality constituting of real forms as such; why and how these deities with various forms are conceptualized.

The reply according to Mahayana perspective is that these deities are conceptualized only as tools to be used to transform the mind from a non-virtuous state to a virtuous one. With that objective in mind various practices are developed. *Sadhanas* cannot be done without an object of meditation. However, in *Sadhana*, while a practitioner generates the deity in the beginning, he/she at the end of the practice dissolves that deity. Thus, using some form of deities as an object of meditation in order to transform the mind and finally dissolve them into emptiness, so that there is no grasping at the end, is a very effective skillful means developed in Mahayana, Vajrayana tradition based on the doctrine of essence-less emptiness.

Mr. Deepak Kumar Joshi, the renowned Paubha painter and expert, whose splendid Paubha paintings are part of permanent collections at Auckland Art Museum, North Carolina, USA, and the Fukuoka Asian Art Museum, Japan. He has been exhibiting his paintings since the 1980s.

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Happy New Year

Nepal Sambat 1136

Surya, Krishna, Isha, Alisha
&
Sukrins Shrestha
Chicago



नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त भिन्तुना !

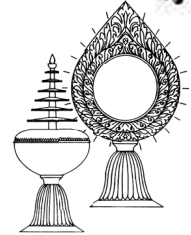
ज्ञान्या सिंतुना

Happy New Year

Nepal Sambat 1136

Dr. Manoranjan & Sarita Dhaubhadel Foundation
and

Mahesh Dhaubhadel
Pittsburg, Pensylvania





Shresta Tayo Tamrakar
Chicago, Illinois

The Tale of NAVA DURGA

Are you aware of the numerous tales of Nepal that have been passed on through many centuries of Nepali culture? In the book, *The Legends of Nepal*, by Jnan Kaji Manandhar retells the tales of nine ancient legends of gods and goddesses of Nepal. His clear and concise manner of storytelling brings the story to life through his descriptive and eloquent depiction. The legend that stands out the most is that of Nava Durga, the legend of Bhaktapur. He retells the origin of Nava Durga and why it resides in Bhaktapur in the present day.

Among the many fascinating gods and goddesses of Bhaktapur, Nava Durga is one of the most prominent. Nava Durga literally means nine forms of the goddess Durga. Manandhar states that the nine Durgas are Mahakai, Kumari, Varahi, Brahmayani, Mahesvari, Viasnavi, Indrani, Mahalaksmi, and Tripurasundari (37). These Durgas are the manifestation of Parvati, the Hindu goddess of love and devotion. In Bhaktapur, the Nava Durga is represented through masks and is worshipped in the autumn season (Manandhar 37).

Nava Durga originally resided in as dense jungle between Bhaktapur and Nala, and however the deities were not content with this location. They displayed their

Among the many fascinating gods and goddesses of Bhaktapur, Nava Durga is one of the most prominent. Nava Durga literally means nine forms of the goddess Durga. Manandhar states that the nine Durgas are Mahakai, Kumari, Varahi, Brahmayani, Mahesvari, Viasnavi, Indrani, Mahalaksmi, and Tripurasundari.

unhappiness by kidnapping and sacrificing any man who crossed the jungle. Soon enough, the people of Nala noticed the vast amount of men missing. Among the people of Nala there were the two messengers of Nala Durga known as Sima and Duma. They were disguised as humans to watch over Nala. They overheard a man saying he had to make a trip through the jungle to make a trip to Bhaktapur. They went up to the man and asked him if he would like to join them as they would be traveling to Bhaktapur as well. The man agreed believing he would be protected if he went in a group.

The next morning, Sima, Duma and the man traveled to Bhaktapur. When they arrived at the area where the Nava Durga lived, Sima and Duma revealed themselves. They told the man that they were the messengers and protectors of Nava Durga, and it was time for the man to sacrifice himself to the deities. The frightened man presented himself in front of the deities and he was sacrificed.

The people of Nala were more frightened after the man's disappearance. They called upon a tantrik in Nala and the tantrik believed Nava Durga was kidnapping men because they were unhappy with their location. The tantrik decided to make a trip to Bhaktapur to see himself Nava Durga. The next day, the tantrik made his trip along with Sima and Duma. Again, when they arrived at the location of Nava Durga, Sima and Duma appeared in their true form and told the tantrik it was time to sacrifice himself in front of Nava Durga. The tantrik obliged, but asked Nava Durga if he could worship them before his sacrifice. Nava Durga accepted and the tantrik started to worship the deities. The tantrik placed a goja in front of each deity and wrapped it with a jajanka. After he was done with worshipping, he told the deities that he was ready to sacrifice himself. However, the deities found out they were stuck to the ground by the tantrik's incantation with the goja and jajanka. The tantrik said he would set the deities free if they would transform themselves into small stone idols so the tantrik could carry the deities

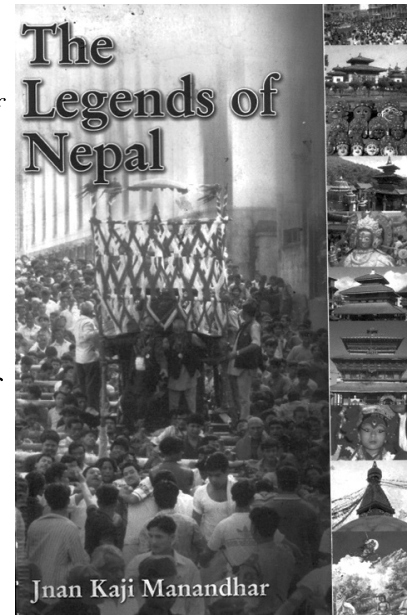
with him. The deities agreed only if the tantrik would place them in a secret room and worship them every day in a tantric manner. The tantrik agreed and made a secret room in his home for the deities to reside.

The tantrik had two wives, one of whom was forbidden from entering the secret room. One day, her curiosity reached her peak and she decided to enter the room. The Nava Durga was enraged and escaped the house sacrificing a boar they found in the road. The tantrik arrived beating a damaru and chanting a mantra to calm the deities. The Nava Durga could not reenter the tantrik's home, but asked him to create a tantric dance for them. With this dance, they could turn into their human forms and accept the puja of the people of Nepal. The tantrik followed through with Nava Durga's wish and built a temple in Ganchhe tol with Nava Durga. He also organized the performance of a mask dance to worship Nava Durga. Today, the Nava Durga dance is performed in Bhaktapur during Dashain in September

/ October with handmade clay masks to represent the nine deities.

Work Cited
Manandhar, Jnan K. *The Legends of Nepal*. Kathmandu: Indreni Offset Press, 2002. 37-45. Print.

¹Individual who follows meditation and ritual practices
²Representation of stupa with incense and jajanka
³Sacred thread
⁴Small handheld drum Religious offering



Shrasta Tayo Tamrakar is a student (Senior) at De Paul University, Chicago.

She has published many articles in Chicago Newa, Laskush, Chautari, and other magazines.

She has designed cover artwork for Chicago Newa II, III and IV.



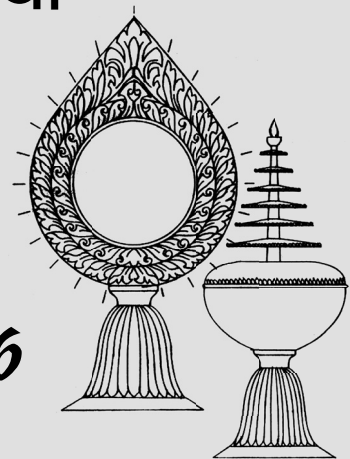
नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःमिपिन्त

झन्डा सिन्ना

Happy New Year

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Chicagoland Nepali Friendship Society
Chicago

A Newar caste dedicated to 'dye and dry'

Print making and dyes,
Majipa Lakhey and Wosighah are significances of the Ranjitkars



Purna N. Ranjitkar
Nepal

The caste system in the Newar community is divided according to professions. Ranjitkar is one of many such Newar castes. The word 'Ranjitkar' in Sanskrit language means the people concerned with colors and dyeing materials. These people are called "Chhipa" in Nepal Bhasa which can be easily translated as 'dye and dry'.

There are very little written historic documents on the Ranjitkars. Some attempt to prove that these people have been present in the Kathmandu Valley since nearly ending of the Lichchhavi regime (400 - 750 AD). They put the logic that extravagant clothing seen in the sculptures of that time should be contribution of the Ranjitkars before getting the professional surname. It was Jayasthiti Malla, a ruler in 14th century AD, to classify people into castes according to their professions.

However, considerable segment of the Ranjitkars who live not in big cities are slimly associated with the profession suitable to the surname. But they look more like farmers mostly having small area of land to cultivate various crops. Around half of the Ranjitkars prefer to be known as 'Ranjit' which makes others easy to call.

Before verities of professions emerged as opportunities, the Ranjitkars had extended expertise in embroidery works for the palatial wearing. These people blend the valuable metals into the clothes of the elites live in palaces. Some of the Ranjitkars even showed expertise in maintaining and repairing the crown that kings wear.

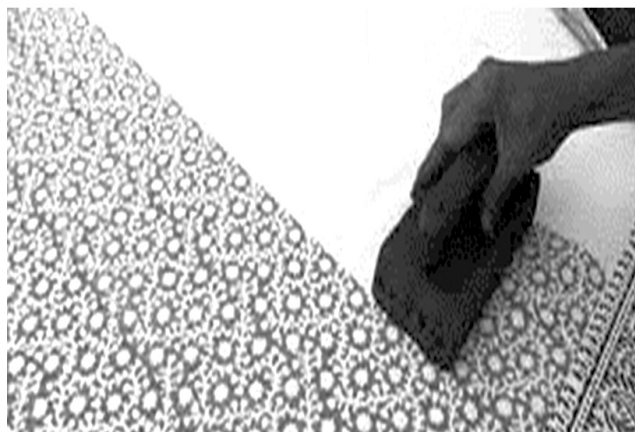
The changes in socio-cultural pattern and easy access to imported stuffs, the traditionally designed dye related products replaced by new materials to change the taste, consequently the Ranjitkars shifted the livelihood to alternatives.

The Ranjitkars might have come to the Kathmandu Valley from different places in search of better opportunities but with similar professional expertise.

Therefore, they are seen diversified within. They have features resembling both Tibeto Burman and Aryans. So, one may infer that the Ranjitkars are heterogeneous groups rather than a kin or ethnically homogeneous group.

These people are Buddhists. The Bajracharyas, the Buddhist priests perform all rituals of the Ranjitkars in Vajrayani system. But these people practice all Hindu rituals. They are all with Newar social and cultural traditions and take part in festivals and fairs.

Majipat - Jaisidewal area is the most densely populated locality of the Ranjitkars. Golmadhi in Bhaktapur, some places in Patan are main localities of Ranjitkars. Likewise they inhabit in Balaju, Kirtipur and Sankhu in the Kathmandu Valley. Besides these, Ranjitkars have settlements in Hetaunda, Pokhara Bhimphedi, Madhyapur (Thimi), Banepa, Dhulikel, Panauti, Trishuli and some other cities in Nepal. Many Ranjitkars, like others, have migrated and settled in different parts of the world.





Print making and dyes, Majipa Lakhey and Wosighah are the specialties associated with the Ranjitkars.

Print making has been one popular method of creating art in modern time. The method evolved and practiced these days are surely sophisticated. The print making jobs carried out by the Ranjitkars in the past may be connected while talking on printmaking arts. However, the print making done by the Ranjitkars wasnot extended beyond the materials used in domestic purposes.

But printmaking entered the country again in the form of 'printmaking art' through Nepali art students who learned the art in India and some other countries.

“

The Ranjitkars of Majipat are the contributors to make Majipa Lakhey vibrant during the Indra Jatra festival. They put their efforts to maintain the tradition live.

”

Time has come to ponder on the Ranjitkars' skill to explore better uses with the enhancement in the technicality. Their skill of dyeing fabrics and use of traditional styled wood-block print-making technique to imprint patterns on cloth may be glorified.

Majipa Lakhey (also Lakhey Aaju, meaning the great ancestor) is a masked dance of Lakhey, the demon

god performed by the Ranjitkars during Indra Jatra festival which falls mostly in September. The dance is one of the attractions in the annual festival of Kumari, the living goddess to encircle the inner city on chariot pulled by crowd. While the rest of the characters in the festival perform with light music and gentle steps in the city streets and squares, the Lakhey can be seen running, jumping and dancing. The Lakhey dance performed in loud music of drum and cymbals create excitements to the crowd. Moreover, Jhyaalincha, the minor character associated with Lakhey attempts the crowd to excite and entertain more by hide and seek as it teases and provokes the Lakhey.

Majipa Lakhey is also honored as the Peaceful Bhairav. The divine quality in Lakhey is considered to be the protector of the children from evils and demons. There is also a popular belief that spirits never haunt houses that the Lakhey has been to. During the festival, people request its presence at their homes to protect them.



The Ranjitkars of Majipat are the contributors to make Majipa Lakhey vibrant during the Indra Jatra festival. They put their efforts to maintain the tradition live. Thus the Ranjitkars care take to Nepalese culture and religion through Majipa Lakhey also.

Wosighah is an in-house stuff that the Ranjitkars put for making a special dye in the past. This is a natural process to make the dye by fermentation. A big and thick baked clay vat is used for the purpose. The stuffs made out in the vat is used for dyeing cloths, threads and yarn to blue color to make ready to use or use as raw materials to weave cloth. It, actually, should be called 'Wosikah tyapa' referring the fermented stuff in the vat. Only the Ranjitkars had the expertise in this skill as they are only the users. The vat some time happens to break. That is taken as unfortunate. It is believed that some undesirable incident for the family, society or the country may occur due to the bad incident of breaking of Wosighah. Such incidents might had been experienced in

the past, may be as coincident. This has been thought that some believable rumor if spread to the society, further damaging situation might be aborted. No one knows that who and when this remedy was discovered but people whenever come across the believable rumor in the society, they later discovering the realty name the hoax as some Chhipa might got Wosighah broke. Similar phrase is used even though the Ranjitkars do not play any role behind the false messages.

Interestingly, no report yet has been recorded the mental or physical damage to any one occurred as a consequence of the rumor made after breaking of a Wosighah. Every time the rumor provided people a lot of fun.

It has been hardly possible to find any Ranjitkar family keeping the Wosighah since two decades or more. As such, no believable rumor spread due to breaking of a Ranjitkar's Wosighah for a long time.

Purna N. Ranjitkar, 56, belongs to a less 'dye and dry' but more farming family of Sankhu who had not been engaged in the profession suitable to the surname.

नेपाल सम्बत १९३६ या
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झुवमा सिंगना

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**Anil,
Kanchan Rimal & Family**
Niles, Illinois

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**Ganga Maya, Dinesh,
Ganga & Neha Pradhan**
Chicago



झुँदया सिंनुना

नेपाल सम्बत १९३६ या

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Kiran and Rita Gyawali and Family
Chicago, Illinois

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Bhagwan,
Ramala Adhikari & Family
Des Plaines, Illinois

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लसताय् सकल नेपाःतिपिन्त

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Dinesh,
Hasina & Harshada Shrestha
Chicago



Sheryl J. Bize Boutte
San Francisco



Now I realize, that as a baby boomer, my thoughts about workplace integrity may not always match with the younger generation, but I believe that what I have offered here will continue to stand the test of time.

AS THE CROW FLIES: A LESSON IN WORKPLACE INTEGRITY

As a baby-boomer, I am sometimes in the honorable situation of being asked to mentor a member of the younger generation. I always go into these partnerships with high expectations for my mentee as well as for myself. The bottom line is, if they are successful, even in a small way, then I feel I have contributed to the greater good. However, there are times when these relationships don't work out. This tale is for the mentors out there who in their zeal to be helpful may miss the signs of a bad pairing; mentees who do not fulfill their responsibilities in the partnership; and how, in this case, a crow delivered a demonstrative conclusion.

I have been at this executive management, organizational consulting, strategic planning, mentoring thing for more than 40 years. I have been on both sides of the equation: helping people with clear leadership attributes polish their practical skills and helping people who have excellent skill sets enhance their leadership and interpersonal acumen. Even now, I am still surprised and humbled when, from time to time, someone tells me how much I helped him or her in his or her career. However, these good feelings and experience would not be strong enough to salvage this particular situation.

Not long ago while working as a contracted supervisor for a small organization, I hired, and at her request, began to mentor a thirty-something woman. She had been looking for months and had not been able to find a job. Of all the candidates I interviewed, she was

clearly the best in terms of skills needed for the position, but it was also clear that she was a bit unpolished when it came to the interpersonal. I decided to take a chance and figured we could work on the latter to help her become a valued and well-rounded employee.

At first, she appeared to an eager student and sought my advice on an almost daily basis. But once she was "in", this employee became silent and secretive. As the months went by, she aligned herself with others in the organization and even though she was hired to provide staff support to me as well as others, she would only sporadically answer my emails or phone calls. Up to that point, I had just given her the benefit of the doubt, thinking that her new work relationships were a part of her attempt to be savvy, although a bit cutthroat, to solidify her job and move up in the organization. It was clear that she had severed our ties with each other.

Her attitude got even worse when others recognized her as the only one in the organization with her much needed skill set. But soon the whispers began about her tendency toward gossip and her perceived betrayals of coworkers. Her approach to getting ahead in the workplace ignored one of the cornerstones of success: integrity.

There have always been people who scratch for crumbs at the expense of others. There always will be. They have come to believe that continuing on their

path without wavering is integrity. By that definition a serial killer has integrity. But I believe the real tenets of workplace integrity have been hijacked and need to be recaptured. One can still be successful and continue to practice the following:

Loyalty: The landscape here has changed for sure. Loyalty to employers was destroyed along with the loss of loyalty to employees. When Ronald Reagan dismantled the air traffic controllers union and employers began to renege on promised employee pensions, the younger generation of workers was left to come up in a “no loyalty” culture. Younger people just do not believe that employers will do what they say they will do and they have a point. But let’s differentiate here between the old employee loyalty, which manifested itself in longevity, and the new loyalty, which is to individuals who help and support you along your path, which may include many jobs. Overlay that with the overuse of social media and the resulting lack of face time with real people in the flesh and you are left with little or no connection to the importance of individual loyalty. Yet people still have the ability to feel *individually* betrayed and when you do this in the workplace, no matter how good you are at your job, it can be your undoing.

Character: A wise person once said that what people will remember most about you when you leave this earth is your character. If you become known as a person of bad character, you will have a difficult road ahead. Employers have choices and when they check references and get a response that says, “She’s really good, but she’s a pain in the ass”, they may just take a pass. And just because a former *employer* can’t lawfully provide a reference like that, you have to be mindful that a coworker or a colleague can. You would be surprised what people can find out about you and what people will say. Chances are you are not so special in your area of work that employers will always accept negative character traits that could end up hurting you more than those stupid Facebook postings. And, if you have a job and are displaying these bad character flaws, you could end up losing it. Just think about the now ex-CEO who was recently recorded berating an employee in front of other staffers, and the high level manager whose 10-year mistreatment of employees finally led to dismissal.

Honesty: Let’s face it. No one wants to work with a liar or a person who thinks they can be *deceptive* when it suits their purposes. You can only play so long before

you play yourself out. Manipulating situations for the success of the organization requires a good chess player. Being a good chess player takes experience and time and can be done while being perfectly honest. A liar can’t be trusted and trust is foundational to positive and mutually beneficial relationships. Rather than lie, learn to enjoy the power of silence. Stay away from lying to secure a position or to hurt someone else. It has been, and will continue to be, career suicide.

Respect: The worse thing anyone can do in the workplace is to outwardly disrespect his or her superiors or coworkers. When you disrespect someone, unless they are comatose, they *feel* it. And it does not feel good. And the more you make people not feel good, the worse it will be for your future. People may not remember what you did at Tick Tock Company in ten years when you need that reference, but they will remember how they felt working with you. Respect costs you nothing so use it freely and genuinely.

Now I realize, that as a baby boomer, my thoughts about workplace integrity may not always match with the younger generation, but I believe that what I have offered here will continue to stand the test of time. I know there are countless examples of “successful” people who lie, cheat and steal, but I choose not to be one of them. I say this because even though the world of work is never without its rough patches, these tenets, shared with me by my mentors, have served me well.

So you are wondering where the crow in the title of the story comes in. Well here it is. One day, after my contract had ended, the employee in this story and I ran into each other on the sidewalk in front of the office. We were in the midst of one of those “fake chatting” moments when a shadow fell upon us. We both looked up to see a very large black crow flying right over our heads. The shiny bird seemed to look over its shoulder at me as it flew past. Suddenly it circled back toward us and that is when I heard it. The squishy, loud and unmistakable plop of bird droppings. One large glob hit the small space of sidewalk between us. I was sure I had been hit but it appeared that we had both been missed completely. Not even our shoes had any trace of the bomb that had just been dropped. We made quick mention of the fact that we had escaped unsoiled as the crow continued on its flight above the tiles of the building roof and beyond. I swear he looked back at me again but this time with a smirk on his beak. Our conversation

quickly returned to work and other things and how we had to get back to whatever it was we had to do.

I saw it just as she turned to walk away; the shimmering white of bird crap. The “what’s that white stuff in bird doo, that’s bird doo too”, type of stuff. The thick chalky white was in a wide swath starting in the thickness of the hair at the top of her head, down to the bottom of her right buttock cheek. There was a small space between the end of her hair and the beginning of her collar where it appeared to have gone down the inside of her blouse. “Oh my, God, the bird got you!” I screamed. Her first instinct was to check her hair and in doing so her hand was filled with the nasty white substance. Trying to disguise her panic, she instinctively wiped her hand on the front of her pants. Now she had the bird’s relieving on the back *and* front of her clothes. The look on her face was a mixture of embarrassment and rage. Above us, the crow had returned and was circling again. Seeing this and thinking she was about

to be attacked again, she started running toward the office door, yelling,” So good to see you”, as she made a poo-filled grasp on the doorknob.

I looked up at the crow that now seemed to be hovering and waiting for acknowledgement. I swear he seemed to be smiling. I smiled back. As he flew over the rooftop again, I whispered thanks to my shiny black supporter. In his dramatic and extremely visual way, he reaffirmed my belief that just being good at what you do will never be all you need to be truly successful or safe. How you comport yourself in the workplace will always be a part of a good work ethic.

And as though this was not obvious enough, this incident proved to me that if you crap on others to achieve position, sooner or later, someone or even a black crow, will crap on you.

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Sheryl J. Bize-Boutte is a writer of short stories and poetry, both fictional and non-fictional and commentary. Her new book, "A Dollar Five-Stories From A Baby Boomer's Ongoing Journey" was published in May 2014. She is from San Francisco Bay Area.



झन्ड्या सिंतुना
नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःमिपिन्त मिन्तुना !

Happy New Year
Nepal Sambat 1136

Dr. Chandra, Kanti,
Aseem and Ankit Chataut
Chicago, Illinois

नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँझा सिंरुना



*Happy New Year
Nepal Sambat 1136*

Bishal, Luna, and Ayushi Maskey
Niles, Illinois

*Happy New Year
Nepal Sambat 1136*

नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँझा सिंरुना



Bijay,
Manju, & Mahesa Maharjan
Chicago

*Happy New Year
Nepal Sambat 1136*

नेपाल सम्बत ११३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँझा सिंरुना



Bidya and Bibek Shrestha
Chicago

DIETARY SUPPLEMENTS: WHAT DO WE NEED TO KNOW?

A health care provider can help choose the right dietary supplement and check if it has any drug interaction with other medications.

The use of dietary supplements is rising every year in the United States. According to the Office of Dietary supplements, majority of adults in the United States now take one or more dietary supplements daily or on an occasional basis.¹ In a report by US National Academies, an average of 1,000 new dietary supplements enter the dietary supplement market every year.² With such a wide use of dietary supplements among general public, it is important to learn about the safety and effective use of dietary supplements.

What is a dietary supplement?

According to the Dietary Supplement Health and Education Act (DSHEA) from 1994, a dietary supplement is a vitamin, mineral, herb, botanical, protein, or other product that is intended to supplement the diet and to improve overall health and well-being.³ They are not intended to prevent, treat or cure any diseases. All of the dietary supplements are approved to be taken by mouth and they come in the forms of a tablet, capsule, softgel, gelcap, liquid or powder.⁴ Most importantly, dietary supplements are not intended to replace our meal or diet, instead they are intended to supplement nutrients that we lack in our diet.

Who regulates dietary supplements?

FDA has some regulatory responsibilities for dietary supplements however these responsibilities are different from the ones for prescription medications. Unlike prescription medications, dietary supplements are not regulated by the FDA for their safety and effectiveness.⁴ FDA only checks the quality of the manufacturing, preparing and storing process of the dietary supplements also known as Good Manufacturing Practices (GMPs).

How safe are dietary supplements?

FDA does not regulate the safety and effectiveness of dietary supplements. However, the manufacturer of the dietary supplements must ensure that their products are safe and that the product claims are true



Bibek Shrestha

Chicago, Illinois

and not misleading.⁴ In cases of safety and product claim violations, FDA can take actions against these manufacturers.

One of the common misconceptions about dietary supplements is that they are natural and therefore they do not cause side-effects.¹ Even common supplements such as glucosamine can cause side-effects such as racing heart rate, nausea, diarrhea, heartburn, and headache.⁵ Therefore, it is important to discuss with a healthcare provider before taking any dietary supplements. Also, higher dosages of dietary supplements can result in overdoses.¹ Some of the most commonly reported dietary supplement overdoses are iron overdoses in children and fat soluble vitamin toxicities (Vitamins A, D, E, and K).

Another common public misunderstanding about dietary supplements is that they are safe to be taken together with all prescription medications. Certain supplements, such as St. John's wort can interact with multiple medications and be harmful if taken without proper guidance from a health care provider.¹

In addition to testing by the manufacturers for safety, some of the manufacturers volunteer to have their supplements tested for quality and purity by outside companies. The United States Pharmacopoeia (USP), an outside company, has a program that independently tests dietary supplements.⁶ Along with GMPs, USP also tests for the physical and chemical properties of the drug. Dietary supplements without additional testing can have different amounts of ingredients than listed on their labels.⁴ In 2008, 201 people from 10 states received 200 times the labeled concentration of selenium from a

liquid dietary supplement causing widespread outbreak of acute selenium poisoning.⁷ To avoid such lack of standards, please look for the “USP verified” logo on the dietary supplement packaging.

How do I know when I should take a dietary supplement?

It is not recommended to start taking dietary supplements without consulting a health care provider. If diet does not provide enough vitamins and minerals, please talk with a health care provider about supplementing with dietary supplements.^{1,4} A health care provider can help choose the right dietary supplement and check if it has any drug interaction with other medications.

How do I know what dosage to take?

A health care provider can recommend the correct dosage of the dietary supplement. Do not take more than the recommended dosage on the label without consulting with a health care provider. Taking too much of a dietary supplement can cause harmful side-effects.

How do I read a dietary supplement label?

IMPORTANT LABELS	EXAMPLE LABEL																				
1. Suggested Use: How and when to take	<div><div><div>HOW TO READ A VITAMIN LABEL</div><div>Content for this label provided through a grant from Nature Made®</div></div><div><div><div><div>1 SUGGESTED USE: For best results, take one tablet daily with a meal. Keep bottle tightly closed. Store in a cool, dry place.</div><div><div><div><div>Supplement Facts</div><div><div><div><div>Serving Size 1 Tablet</div><div>Servings Per Container 45</div></div><table><thead><tr><th>Amount Per Serving</th><th>% Daily Value</th></tr></thead><tbody><tr><td>Vitamin D3 (as Cholecalciferol) 800 IU</td><td>200%</td></tr><tr><td>Vitamin B6 (as Pyridoxine Hydrochloride) 10 mg</td><td>500%</td></tr><tr><td>Calcium (as Calcium Citrate) 500 mg</td><td>50%</td></tr><tr><td>Magnesium (as Magnesium Oxide) 80 mg</td><td>20%</td></tr><tr><td>Zinc (as Zinc Oxide) 10 mg</td><td>67%</td></tr><tr><td>Copper (as Copper Gluconate) 1 mg</td><td>99%</td></tr><tr><td>Manganese (as Manganese Gluconate) 1 mg</td><td>99%</td></tr><tr><td>Sodium 5 mg</td><td>Less than 1%</td></tr><tr><td>Green Tea Leaf Extract 1 mg</td><td>4%</td></tr></tbody></table><div>* Daily Value not established.</div></div></div><div><div>7 OTHER INGREDIENTS: Cellulose gel, Croscarmellose Sodium, Magnesium Stearate</div><div>8 Manufacturer's Contact Information: Distributed by: Company name Company Address, Phone Number and Website</div><div><div>9 USP</div><div>VERIFIED</div></div></div><div><div>10 Caution: Consult with your physician before taking this product if you are pregnant or nursing.</div></div></div></div></div></div></div></div></div>	Amount Per Serving	% Daily Value	Vitamin D3 (as Cholecalciferol) 800 IU	200%	Vitamin B6 (as Pyridoxine Hydrochloride) 10 mg	500%	Calcium (as Calcium Citrate) 500 mg	50%	Magnesium (as Magnesium Oxide) 80 mg	20%	Zinc (as Zinc Oxide) 10 mg	67%	Copper (as Copper Gluconate) 1 mg	99%	Manganese (as Manganese Gluconate) 1 mg	99%	Sodium 5 mg	Less than 1%	Green Tea Leaf Extract 1 mg	4%
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Sodium 5 mg		Less than 1%																			
Green Tea Leaf Extract 1 mg	4%																				
2. Serving Size: How many to take																					
3. Percent Daily Value (%DV): % of recommended daily intake provided by 1 serving of the supplement																					
6. Expiration Date: Do not use after date																					
7. Ingredients: All of the ingredients																					
8. Manufacturer's Contact Information: For questions or side-effects																					
9. Quality Marks and Statements: e.g. USP logo																					
10. Cautions and Warnings: Points to consider when taking a supplement																					

What are some tips for taking supplements?

- Before starting on a supplement, talk to a health care provider
- Do not substitute dietary supplements for prescription medications

- Take extra precaution if pregnant, nursing, children, elderly or people with medical conditions
- Keep a list of current medications and supplements and share with all health care providers
- Look for USP verified logo on the packaging to verify the quality of the product
- For questions about the safety and effectiveness of the product, consult with a pharmacist
- Do not take more than recommended dosage on the label unless if recommended by a health care provider
- Store dietary supplements away from kids

Where to find more information on dietary supplements?

- Office of dietary supplements/National Institutes of Health
<http://ods.od.nih.gov/factsheets/DietarySupplements-HealthProfessional/>
- FDA Dietary Supplements website:
<http://www.fda.gov/Food/DietarySupplements/UsingDietarySupplements/default.htm>
- FDA website for the Daily Value for all nutrients

<http://www.fda.gov/Food/GuidanceRegulation/GuidanceDocumentsRegulatoryInformation/LabelingNutrition/ucm064928.htm>

- FDA website for dietary supplement warnings and safety information <http://www.fda.gov/Food/RecallsOutbreaksEmergencies>

Safety Alerts/Advisories/

• FDA side-effects reporting:

Call FDA at 1-800-FDA-1088 to report by telephone
OR go to FDA's MedWatch Website at:

<http://www.fda.gov/medwatch/report/consumer/consumer.htm>.

• US Pharmacopeia

<http://www.usp.org/usp-verification-services/usp-verified-dietary-supplements>

• Consumer Protection from the Federal Trade Commission:

<http://www.consumer.ftc.gov/>

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Mr. Bibek Shrestha is the Secretary of Newa American Dabu. He is a professional pharmacist in Illinois.

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःमिपिन्त
झुवैया सिनुना



*Happy New Year
Nepal Sambat 1136*

**Raju, Sumitra,
Shraddha, & Rosie Maharjan
Indianapolis, Indiana**

नेपाल सम्बत १९३६ या
लसताय् सकल नेपाःमिपिन्त
झुवैया सिनुना

*Happy New Year
Nepal Sambat 1136*



**Sushil Maharjan
Chicago**



अमेरिकाय् म्हपुजा व न्हूदँ

समारोहया ज्याभ्वः

ने.सं. ११३५ न्हूदँया लसताय् नेवाः अमेरिकन दबू, शिकागोया ग्वसालय् अमेरिकन मेमोरियल लिजियन सेन्टरया हलय् वंगु कछलाथ्व पारु कुन्हु मंकाः म्हपुजा व न्हूदँ समारोह जुल ।

सत्यां मल्याक्क मनूतय्सं ब्वति काःगु उगु ज्याइवःया उलेज्या नेपालं बिज्याःम्ह भिक्षुणी डा. अनोजा गुरुमांपाखे त्वाः देवाय् मत च्याकाः जूगु खः । ग्वसाः खलःया दुजःपिसं लसकुस म्यै हालादीगु उगु ज्याइवल्य् नेवाः अमेरिकन दबूया नायः केशरमान ताम्राकारं लसकुस न्वचू तयादीगु खः । वय्कलं थ मामं बलंकेत थःत गू

भाय् ल्हात उगु हे भासं थः मस्तय् बलंकेल धाःसा धाथे मांया सेवा याःगु जुइ धयागु खँय् बः बियादिल ।

उगु हे ज्याइवल्य् नेवाः अमेरिकन दबूया ख्वाःपौ 'शिकागो नेवाः' या प्यंगूगु ल्याःया पितब्वज्या भर्जिनिया राज्यं भाःम्ह डा. सुदर्शन मान तुलाधर व अनिता तुलाधरपिसं मंकाः कथं यानादीगु खः । शिकागो नेवाःया द्यबः किपा कियादीम्ह श्रस्ता ताया ताम्राकारयात डा. भाजु तुलाधरं हना-पौ लःल्हानादीगु खः ।

म्हपुजा सुरु याये न्हयः म्हपुजाया म्हसीका व म्हपुजा छाया नेवाःतय्सं यानाच्चन धयागु विषयय् निष्ठा ताम्राकार व श्रीकेश ताम्राकारपिसं पावर प्वाइन्टय् क्येनादीगु खः । अथेहे नेपाल संवत् सम्बन्धी ध्रुवराज जोशी बःचाहाकलं कनादीगु खः ।

ज्याइवल्य् प्रवण रंजित, दिनेश प्रधान, निरज श्रेष्ठ, इषा श्रेष्ठ व उषा मोक्तानपिसं म्यै न्यंकादीगु खः ।

ज्याइवःया अन्त्यय् ब्वति कयादीपि व ग्वाहालि यानादीपित दबूया दुजः रमि प्रधानं सुभाय् देछायादीगु खः । थुकियालिसं म्हपुजाय् ब्वति कयादीपि पाहांपित फिन्यागू लुखा सिरपाः नं बिउगु खः ।

सन्ध्या टाइम्स न्हिपौ सं. ११३४ कछलाथ्व ४ स पिदंगु बुखँ ।



नूदँया सिंतुना
नेपाल सम्बत ११३६ या
लसताय् सकल नेपाःतिपिन्त न्हूदँया सिंतुना !
Happy New Year
Nepal Sambat 1136

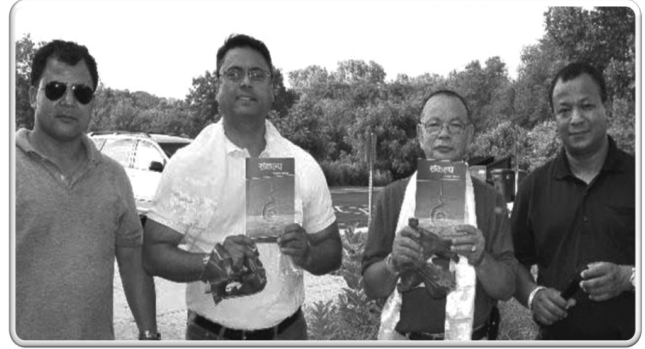
Rabin, Anita, Neeva & Juni Pradhan
Mt. Prospect, Illinois



अमेरिकाय् शशिकलाया संकल्प उलेज्या

नेवाः अमेरिकन दबू, शिकागों मय्जु शशिकला मानन्धर या उपन्यास 'संकल्प'या उलेज्या याःगु दु ।

वंगु आइतवाः इलिनोइया वारेनभिल धैगु थासय् छगू समारोह यासैं दबूया नायः श्रवण श्रेष्ठ व समाजसेवी रमाकान्त खरेलपिनि पाखें मंकाः कथं उगु कृतिया उलेज्या जूगु खः ।



शिकागोय् च्वनादीम्ह केशरमान ताम्राकारं बियादीगु जानकारी कथं छगू गुंभ्वयया दथुइ उपन्यासया बिमोचन जूगु खः । उलेज्याइवल्य दबूया दां भरि उदय महर्जनं च्वमि मयजु शशीकला मानन्धरया म्हसीका ब्वनाः न्यंकादीगु खः । मयजु मानन्धरया थ्व फिगूगु कृति खः ।

दबुलिं दैय्दसं अमेरिकाया नेवाःत मुनाः गुंभ्वय् न्यायेका वयाच्चंगु खःसा थुगुसी उगु भवजय् सच्छिम्हसिबें मल्याक नेवाःत मुंगु जानकारी नं ताम्राकार भाजु बियादीगु दु ।

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

ज्ञान्दमा सिंगना

Happy New Year

Nepal Sambat 1136



Rajan, Sushma,
Sophia & Suzanne Shahi
Chicago

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

ज्ञान्दमा सिंगना

Happy New Year

Nepal Sambat 1136



Rahul, Binita
&
Krishnansh Joshi
Naperville, IL

विवेक

१९३५ बछलां नेवाः अमेरिकन दबू, शिकागो पाखें उपन्यासकार मयजु शशिकला मानन्धरया उपन्यास 'संकल्प' पिदंगु खः। उपन्यासकार मयजु शशिकला मानन्धरया थ्व स्वां न्हयः खुगू उपन्यास पिदने धुकलसा थ्व न्हयगूगू उपन्यास खः।

मांयात बिचाःयाःपि सकल न्हयाय् मस्तयत दछानातःगु थ्व उपन्यासय् बुरा/बुरि जुइकाः थःहे मस्तयसं बृद्धाश्रमय् वाये यंकगु घटनायात उपन्यासया बाखंचुइ स्वाना यंकातःगु दु।

उपन्यासया मू पात्र साधनाया जःखः न्हयानाच्वंगु थ्व उपन्यासय् साधनाया मां राधिका, वया अबु बलराम, वया मतिनामि करण, वया पासा चम्पा, चम्पाया मां शान्ता, बेलमाया थुपि फुककं पात्रतयगु जःखः चाःहिलाच्वंगु मध्यम वर्गीय परिवारया मंकाः बाखंया प्रतिनिधि बाखं खः, 'संकल्प' उपन्यास।

मू पात्र साधनाया मचाबलयनिसेया बाखं थ्व उपन्यासय् सललं न्हयानाच्वंगु दुसा, बाखंचूयात सललं न्हयाकार्यकेत थीथी पात्रतयसं साथ बियाच्वंगु दु। अले उपन्यासया बाखंचूवात अफ़ रोमांचित यायेत खल पात्र सोमलालयात नं दुथ्याकातःगु दु।

थ्व उपन्यासया बांलाःगु पक्ष धाये अथवा सकारात्मक पक्ष धाये, उपन्यासया बाखनय् थासंथासय् बाखंचूयात त्वयेक हे बौद्ध शिक्षाया ज्ञानगुणया खँयात सीमदयेक उपन्यासय् स्वाना यंकातःगु दु, थ्वहे उपन्यासया दक्कलय् तःधंगु विशेषता खः। थ्व उपन्यास ब्वनीपि पाठकतय्त बौद्ध शिक्षाया सामान्य ज्ञान अवश्य नं प्राप्त जुइ। थ्व उपन्यास ब्वनाः बौद्ध शिक्षा बिमुख जुयाच्वपि पाठकत बांलाक्क हे लाभान्वित जुइगु खनेदु। पञ्चशीलनिसे कयाः बौद्ध शिक्षाया मेमेगु पक्षयात नं उपन्यासया बाखंचूयात त्वयेक, भ्यलेपुक थाय्थासय् बर्णन यानातःगुलिं उपन्यास ब्वनाच्वनेबलय् बौद्ध शिक्षा ब्वनाच्वनागुथें च्वनेफु। थ्व उपन्यासय् बौद्ध शिक्षा समावेश जूगुलिं उपन्यास अफ़ रोचक ला जूगु द हे दु, उकिसनं थ्व बौद्ध शिक्षा, उपन्यासलिसे पाठकतयगु मन स्वाकातयेगु छगू स्यल्लागु ज्याभः नं जुयाब्यूगु दु।

साधनाया १२ दँ बुन्हि हनीगु व वयात बाह्य तयेगु क्रमयात बयान यायेगु इवलय् नेवाःतयगु संस्कृतियात बांलाक्क उलाब्यूगु दु। अथेहे थिमि बोडेया म्ये प्वाः खनीगु जात्राया वर्णन नं उपन्यासय् त्वयकः हे यानातःगु दु। उपन्यासया बाखंचू खुसिया लःथें सललं न्हयानाच्वंगु दु।

साधना त्यासे जुइ मलायेकं हे वया अबुया मृत्यु जुइ। मांम्ह राधिकाया मिखाय् नं जलबिन्दु जुयाः लिपा जूलिसे मिखां हे मखनि। मिखां मखंम्ह मांया सहारा याकःन्हयाय् साधना जूवनी। साधनाया यौवनया चुलि जायावइ। वया मचाबलय् निसेया पासा करण नाप यःत्यः

जुइ। करण बिबिए पास यानाः छथाय् ज्या यानाच्वनी, तर वया यक्क धेबा कमे यायेगु महत्वाकाक्षां अरबय् वनाः ज्या याःवनेगु खँ साधनायात कनी। साधना थनहे दुथें फुथें च्वंसां ज्यू, बिदेशय् मवनेगु सल्लाह बी, तर करण माने जुइमखु। व निदँया निति अरबय् वनी। अरबं लिहां वयाः वयानाप इहिपा यायेगु धकाः धयावनी।

निदँ लिपा करण नेपाः वयाः साधनायात नं अरबय् ज्या मिले याना वयेधुनागु व वयात नं अरबय् ब्वनायंकेगु धकाः धाःबलय साधना धर्मसंकटय लाइ। थः मिखां मछुम्ह मांयात गन तया थकेगु धइगु चिन्तां साधना छटपटय् जुइ। अन्तय् करणलिसे वनेगु क्वःछिनाः थः मांयात पशुपतिया बृद्धाश्रम लिक्क त्वःताः करणलिसे पँयन वनी।

अरब वने धकाः वंम्ह साधनां थःत भारतया छगू शहरय् करण त्वःताथक्कू सीवं व सिमां कुतुं वंम्हथें जुइ। थ्व फुकक घटनाया योजनाकार खलपात्र सोमलाल जुयाच्वनी। सोमलालं वइगु इज्जत लुटे यायेगु स्वइ, तर वं थःगु अस्मितायात ल्यंका हे तइ। बल्लाःगु आत्मबल व बौद्ध शिक्षाया ज्ञान थःम्हं यानागु भूलयात थुइकाः व नेपाः लिहां वइ।

नेवाः वयाः वं थः मां नापलावनी, तर व पशुपतिया बृद्धाश्रमय् थ्यनीबलय् छन्दु न्हयः जक वया मां मदुगु खँ सीवं वयात बज्रपातं कइ। अन्तय् चेतता तंम्ह मिसाथें व बिक्षिप्त अवस्थाय् थ्येनी। साधना थः मांया बियोगं बिक्षिप्त जूगु इलय् लाक्क बिशाखा थःगु बुन्हिया दि लाकाः बृद्धाश्रमय् भोजन दान यायेत बृद्धाश्रमय् दुतवंगु क्येनाः यानातःगु उपन्यासया अन्तं नं छगू बांलाःगु शिक्षा बियाच्वंगु दु।

उपन्यास क्वचायेक ब्वनेधुंकाः थ्व उपन्यासयात मुक्कं हे बियोगान्त सिद्धान्तय् आधारित उपन्यास धायेछिं। मू पात्र साधनाया मां अबुलिसेवा बियोग, थः मतिनामि याःगु धोका आदि इत्यादि संकेत यानाच्वंगु दु कि थ्व मुक्क बियोगान्त सिद्धान्तय् आधारित उपन्यास खः।

उपन्यास सललं न्हयानाच्वंगु दु। भीगु समाजय् जुयाच्वनीगु भी जःखःया परिवेशं उपन्यासया बाखंचु तापाः मजू। ब्वनेबहःगु व बांलाःगु थ्व उपन्यास मबपिन्सं छकः बँसा बां हे लाइ। बांलाःम्ह निर्देशकया ल्हातय् लाःसा थ्व उपन्यासया बाखं, छगू बांलाःगु सकिपाय् परिणत जुइफु।

अन्तय् नेपालभाषाया उपन्यास धुकुती छगू बांलाःगु उपन्यास शशिकला मानन्धरजुं तनादीगु दु। वय्कःया उपन्यास च्वयगु ज्याः अफ़ न्हयाः वनेमा धकाः कामना यानाच्वना, वय्कःया मेमेगु उपन्यास नं याकनं पिदनी धइगु भलसा कयाच्वना।



लहना वाःपैया दँ २ ल्याः १८, थ्यं ल्याः ६८, स पिदंगु।

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुवँया सिंगुना

Happy New Year
Nepal Sambat 1136



Season, Heather,
Sam & Kate Shrestha
Baltimore, Maryland

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुवँया सिंगुना

Happy New Year
Nepal Sambat 1136



Ram Lal, Chitra,
Sabal and Sabrina Shrestha
Maryland

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुवँया सिंगुना

Happy New Year
Nepal Sambat 1136



Sama Tuladhar Sao, Vinay Sao,
Shreyas Sao & Shubhi Sao
Pensylvania

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःमिपिन्त

झुवँया सिंगुना

Happy New Year
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Kedar, Nabita,
Nikhal and Lizala Manandhar
Alexandria, Virginia

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँया सिंगुना

Happy New Year
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Sagar, Anjali,
Sanjal & Anjeel Shrestha
Aurora, Illinois

नेपाल सम्बत १९३६ या

लसताय् सकल नेपाःतिपिन्त

झुवँया सिंगुना

Happy New Year
Nepal Sambat 1136



Pooja G Chapagai,
Alpesh Chapagai and Alvin Chapagai
Aurora, Illinois

वे.सं. १९३४ वहुँदया लसताय
केशर मान ताम्राकारया
पिदंगु बास् खूण

न्यनेगु छाखं
नि किवास म्वाय्

...लागाय् जि

सिफुति
केशर मान

आःतक पिदंगु बास्
सफुपास् अले
नेनेगु वदंगु
बास् नं दुव्याःगु
न्यनेगु बास्

केशर मान ताम्राकार
बास् छमि

सुरजबीर बजाचार्य
सः/निर्माण

पिदनेधुंकूगु दु ।

नेपालभाषाया

स्वयलार्

छगु न्हूगु

प्रयोग

बास्चमि केशर मान ताम्राकारया

न्यनेगु

बास्

सिडीचाः



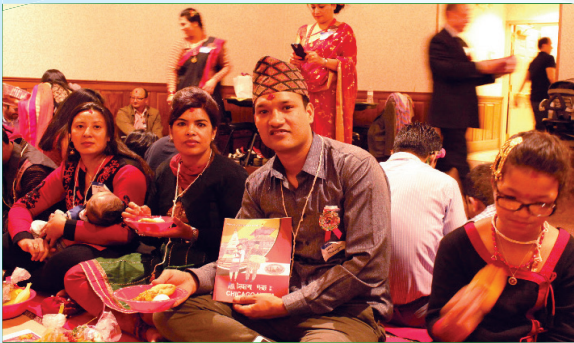
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Email - kmtamrakar@yahoo.com, surmibajra@gmail.com

NEWA AMERICAN DABU ACTIVITIES IN PICTURE



NEWA AMERICAN DABU ACTIVITIES IN PICTURE



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NEWA AMERICAN DABU ACTIVITIES IN PICTURE



NEWA AMERICAN DABU ACTIVITIES IN PICTURE



Photo courtesy

Surya Shrestha, Rajendra Manandhar, Pratisara Sayemi, Simrik Man Tuladhar, Dinesh Pradhan, Keshar Man Tamrakar, Sarbagya Dhar Tuladhar, Nati Kaji Maharjan, Junoo Tuladhar

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Happy New Year Nepal Sambat 1136



Diwakar Maharjan

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नूब्या सिंतना



The Executive members & their families of Newa American Dabu hereby cordially extend warmest greetings on the auspicious Nepal Era 1136.

Happy New Year Nepal Sambat 1136

Shrawan Kumar Shrestha, Sarbagya Dhar Tuladhar, Kiran Byanjankar, Bibek Shrestha, Uday Maharjan, Shradha Kamal Tamrakar, Rami Pradhan, Radha Krishna Shrestha, Dinesh Pradhan and Dal Bahadur Shrestha